

MUSIC & DRAMA

Stack

# MUSICAL AMERICA

OCT 3 1945

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greater than ever!

# GLADYS SWARTHOUT

## in concert...

"No other voice has quite the viola quality as that of Miss Swarthout and few artists can equal her ability to spin a tone with ease. Gladys Swarthout has done more than almost any other singer to lift the American way of singing to its rightful level."

—Cincinnati Times-Star—December 7, 1944

"Very frequently we are sent an opera singer on concert tour — and that is precisely all we hear. On other occasions we go to hear an opera singer in concert and we get something much more — we hear simply singer. The tribute on this occasion belongs to Gladys Swarthout."

—New Orleans Item—March 29, 1945

"Miss Swarthout's voice was never better nor her mastery more complete. She has developed within recent years as one of the generation's very best singers, a tasteful and subtle pointer from a rich tonal palette. The simplicity of her effects and the high intentions of her art give her a unique place in today's music."

—John Rosenfield in the Dallas Morning News—December 16, 1944

"One of the major miracles of the season took place when a popular radio and movie singer gave a recital program that was good to the last drop. Such an event is completely unheard of and Gladys Swarthout deserves one's deepest and most heartfelt thanks."

—Alfred Frankenstein in the San Francisco Chronicle—April 17, 1945

"The voice is all liquid fire and velvet. I do not know its peer today among mezzo-sopranos for warmth or for full, fresh brilliance. For style in general and for lovely human sounds, her singing was a rare delight."

—Virgil Thomson in the New York Herald-Tribune—March 8, 1945

"Gladys Swarthout's Carmen can well stand comparison with that of any other singer who has ever been heard in the part. She not only sings splendidly, but has taken care of every detail of the dramatic effect. It was a performance in which every moment fitted the character and the story."

—Montreal Daily Star—June 4, 1945



## ...in opera

"Miss Swarthout never has been heard to better advantage. Never has her voice been more warmly sensuous in quality, nor has her conception and execution of the part been as intelligent."

—Felix Borowski in the Chicago Sun—Oct. 17, 1944

## on the air...

Voted first place among "regularly featured women singers" in MUSICAL AMERICA'S 1945 poll of five hundred music editors of the United States and Canada.

Voted "the best female classical vocalist" in MOTION PICTURE DAILY'S 1945 poll of eight hundred radio editors of the United States and Canada — for the fourth consecutive year.

... and always on Victor Records



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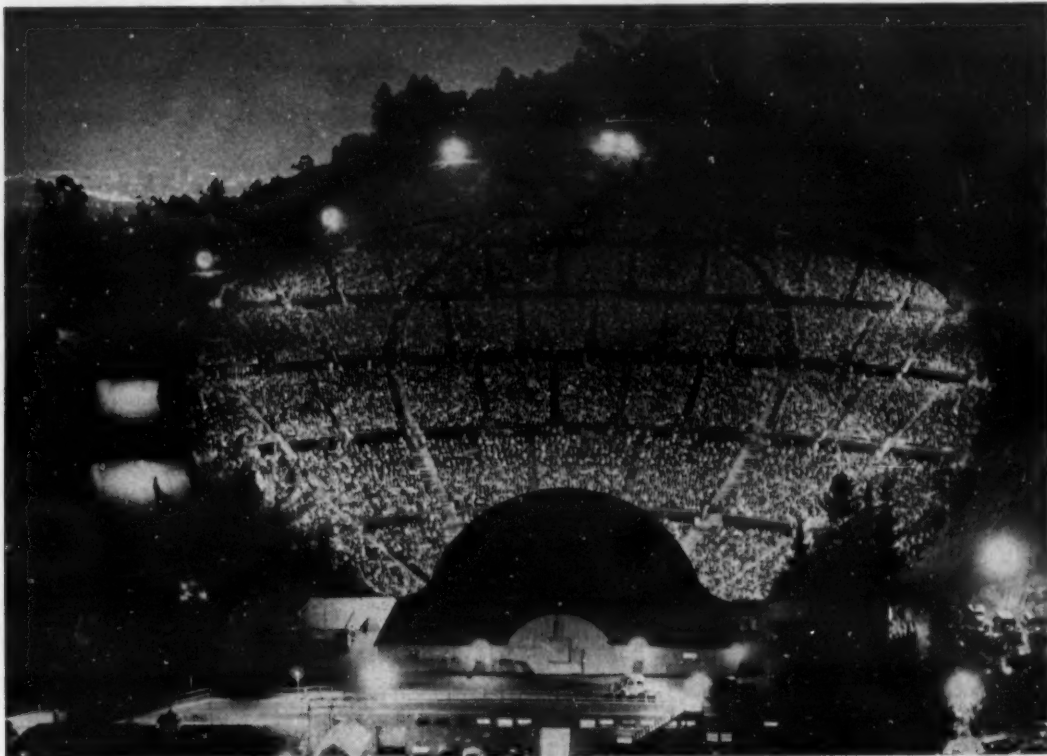
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# MUSICAL AMERICA



Leopold Stokowski Conducts the New Hollywood Bowl Orchestra. At Right, a Spectacular View of the Bowl from Behind the Orchestra Shell Taken During a Concert



Otto Rothschild

## Hollywood Bowl Ends Successful Season

**Record Breaking Crowds Attend Series Directed by Leopold Stokowski—Many American Compositions Are Performed**

By ISABEL MORSE JONES

LOS ANGELES

THE Hollywood Bowl closed its most successful season officially on Sept. 2 with Leopold Stokowski conducting a Sunday evening broadcast and informal program called, "Music for Everyone."

His symphony nights, on Tuesdays, have had the largest over-all attendance figures for programs without soloists. The climax of the symphony season came Aug. 28 when Stokowski programmed Beethoven's Ninth Symphony with a 1,000 voice chorus composed of 28 choirs from all over Southern California.

Jeanette MacDonald, singing arias from "Faust" and "Romeo and Juliet" under Stokowski's direction on Aug. 9, drew 19,000 persons, the largest box-office for a soloist. The "Academy Night" for the motion picture composers and performers on Aug. 4 attracted the second largest crowd of the Summer. Stokowski conducted the first half with music from pictures by Franz Waxman, Victor Young, George Bassman, Robert Emmett Dolan, Ernst Toch, Alfred Newman, Max Steiner, Conrad Salinger, Adolph Deutsch, Frank Churchill, Edward Plumb of the Disney Studio and Leo Shuken.

Frances Langford, Danny Kaye and Claudette Colbert did narrations and other decorations on this program and Frank Sinatra was the last to appear. Johnny Green took over the last and unannounced part of the program consisting of song hits and a comedians' holiday. It was the Gershwin Memorial on July 13 that drew the largest audience of the season, and at least 700 took standing room.

Attendance this year, the first to have a music director and the first time in 10 years that concerts were in the hands of the Hollywood Bowl Association, reached approximately

281,885 with a profit. That was 50,000 more than last year.

Two opera performances were given under the general direction of Giorgio D'Andria. "Cavalleria," scheduled with a concert prelude of operatic selections by the Hollywood Bowl Symphony, conducted by James Guthrie, had Dusolina Giannini leading the cast. Mario Berini, Jess Walters, Jane McGowan and Clemence Gifford complete it. "Pagliacci" on Sept. 8, brought Giovanni Martinelli out of retirement, Christina Carroll, Walter Cassel, Marek Windheim and Jess Walters sang under the direction of Aldo Franchetti.

Otto Klemperer and Artur Schnabel triumphed in an all-Beethoven program on Aug. 2 when Mr. Klemperer chose the "Egmont" and the "Seventh" to go with Mr. Schnabel's arresting performance of the Fourth Concerto.

Auditions held by Stokowski resulted in the Bowl debuts of four pianists and four violinists on Aug. 5. The pianists who played Bach's Concerto in A minor were Yian Rosita Chang,

(Continued on page 42)

## Toscanini to Conduct Opening of Milan's La Scala

ARTURO TOSCANINI will return to conduct the opening of La Scala in Milan in February. The opening opera has not been decided upon, but Mr. Toscanini has indicated that he would like to present either "Falstaff" or "Otello" by Verdi. The quality of the singers available will govern the final decision.

When Milan was liberated, townspeople erected a sign on the opera house, "We Want Toscanini", but the conductor has hitherto refused all invitations to return as he bitterly opposes the House of Savoy as he did Mussolini and Fascism. Now that Italy has held a general election Mr. Toscanini feels that the country is on its way to becoming a republic, and he accepts the invitation to return.

The original opening date for La Scala was in December. However, it was advanced so that Mr. Toscanini could be present for the opening.

La Scala, which was damaged by Allied bombs, is being repaired by the military government. Mr. Toscanini has contributed \$5,000 for its reconstruction.

## Record Booking Reported for New York's 1945-46 Season

THE coming concert season in New York promises to be much more extensive than even that of last Autumn when advanced bookings far exceeded previous years, according to reports received from concert managements and recital halls.

Jeanette Green, recital manager of the National Concert and Artists Corporation, comments that this will be the most active season in her more than 20 years' experience in the field. At present NCAC has booked 75 recitals in Town Hall and Carnegie Hall, 15 more than were listed at this time last year. One of NCAC's feature events of the season will be a series of Lieder recitals by Lotte Lehmann.

From Columbia Concerts comes the report that a total of 119 events have already been scheduled, 88 for Town Hall, 23 in Carnegie Hall, seven in Times Hall and one in the Carnegie Chamber Hall. Never before in the history of the corporation has such a full list been

booked during the Summer months. Thirty-nine of the artists listed will be making debut performances.

Kenneth Klein, manager of the concert department of Town Hall, recently returned from service in the Navy, and Carnegie Hall's Helen Adams also looks forward to a record season. In Town Hall, Mr. Klein states, unprecedented interest has been aroused by the October 31 recital of Maggie Teyte. A legion of requests for tickets were received even before a date had been set.

Although few music events are slated for the Times Hall until later in the Fall, manager Waldo Walker expects a similar increase in bookings. Outstanding features already slated for the hall are a series of five concerts sponsored by the Association of American Composers and Conductors and a dance festival by the Dudley-Bales-Maslow Group and Pearl Primus.



## Federation Equips Athens Symphony

**Replacement Parts Will Enable Orchestra to Resume Concerts**

The National Federation of Music Clubs has taken over the task of equipping the Athens Symphony, of which Dmitri Mitropoulos was formerly conductor, with replacement parts necessary to enable it to start functioning again as one of Europe's major orchestras. The offer to do this was made only 24 hours after a leading New York daily had published an appeal from the Near East Foundation for strings, horsehair, resin, reeds, brushes, stops, skins for drums, castagnets, baguettes and other items necessary to recondition the instruments which the members of this famous orchestra have somehow been able to retain during the long years of German occupation. A search was at once begun for the replacement parts. It is estimated that the cost of the replacements was between \$1,500 and \$2,000 and this sum will be contributed through the National War Service Committee of the federation.

Nicholas G. Lely, director of the Greek Government Office of Information, to whom the Federation's offer to re-equip the Athens Symphony was communicated, accepted with enthusiasm.

"This is a tremendous service, for which not only the members of the Athens Symphony Orchestra, but the music-loving Greek people, to whom this orchestra means so much, will be deeply grateful," Mr. Lely said. Mr. Lely added that he had reported the Federation's generous offer to Mr. Mitropoulos who had also expressed great gratification.

## Ballet Theatre Schedules Opening

**Fall Season to Begin at Metropolitan Opera—New Works to Be Presented**

Ballet Theatre's Fall season will begin at the Metropolitan Opera House on Oct. 7. During the month-long engagement five new works will be added to the company's repertory, two of which will mark the debuts of their creators into the choreographic field.

The first original work by Michael Kidd will be "On Stage!" to a commissioned score by Norman Dello Joio with decor by Oliver Smith, and is a behind-the-scenes episode in ballet life. The second entry is John Taras with an as yet untitled work utilizing music by Mozart. Simon Semenov will contribute "The Gift of the Magi", based on a story by O. Henry, for which Raoul Pene DuBois has designed the decor and with music specially composed by Lukas Foss, winner of the Music Critics Circle and Pulitzer Scholarship Awards. A new choreographic version of "The Firebird" by Adolph Bolm is the fourth of the season's crop with the familiar Igor Stravinsky music and newly designed costumes and scenery by Nicolas Remisoff.

Rounding out the list is Jerome Robbins' "Interplay" freshly mounted by Oliver Smith and with music by Morton Gould. This ballet was briefly seen last Spring in Billy Rose's "Concert Varieties". The repertory will also bring back such favorites of past seasons as "Giselle", "Fancy Free", "Undertow", "Graduation Ball", "Bluebeard", "Pillar of Fire" and others along with specialties and divertissements.

Alicia Markova, Anton Dolin and Andre Eglevsky have rejoined the Ballet Theatre's dancing contingent



Larry Gordon  
Replacement Parts Are Prepared for Shipment to the Athens Symphony by Mrs. Ada Holding Miller and Mrs. Guy Patterson Gannett, Officers of the Federation, and John Kalergis, Greek Consul-General to New York

and will appear regularly throughout the engagement. The roster includes Nora Kaye, Hugh Laing, Lucia Chase, Alicia Alonso, John Kriza, Janet Reed, Dimitri Romanoff, Michael Kidd. The orchestra will be under the direction of Jascha Horenstein.

## Bernstein Named For City Center Job

**Conductor Succeeds Stokowski as Director of Symphony**

Leonard Bernstein was appointed music director of symphony programs for the City Center of Music and Art on Aug. 29 by Mayor F. H. LaGuardia. The young conductor-composer will serve without compensation as did his predecessor, Leopold Stokowski, organizer and for two years director of the orchestra. A year's leave of absence has been granted to Mr. Stokowski so that he may fill numerous engagements in this country and in Latin America which he has postponed for the past two seasons.

When questioned as to whether he would institute any changes in the established procedure for City Center concerts, the newly appointed conductor said that it was too early for him to say, as news of the appointment had come to him only a few days before it was officially announced.

"I was elated by the selection of Mr. Bernstein by the Board of Directors," declared the Mayor at City Hall. "It typifies so well the purpose of City Center, which is to give the very best by the very best. I look forward to a successful season."

"I now announce to the world," he continued, "that the selection of conductors at City Center is not a matter of patronage. That will be up to my successor!"

Mr. Bernstein first came into the limelight when he conducted a concert by the New York Philharmonic-Symphony in 1943, substituting at the last minute for Bruno Walter. As a composer he is best known for his ballet "Fancy Free" and the subsequent musical comedy, "On the Town" and the "Jeremiah" Symphony.

## Barbirolli to Conduct Opera in Hamburg

According to a recent dispatch John Barbirolli, former conductor of the Philharmonic-Symphony, and now of British Halle Orchestra, will give a series of special guest performances with the Sadler's Wells Opera Company, from London, for Allied troops

in Hamburg during September. This will be the first time in ten years that Mr. Barbirolli has conducted opera on the Continent.

## Music War Council Holds Meeting

Five projects for immediate post-war developments were approved and adopted by the membership of the Music War Council of America at an annual business meeting in New York. The members present voted to: Continue focussing attention upon outstanding musical service supporting the war effort through MWCA distinguished service citation awards, and to award citations in the post-war period for community service and cultural advance through music. To foster and encourage the creation of living musical war memorials, such as band shells, music halls, musical endowments. To bring about increased tax support for community music activities. To encourage adult participation in music, affording opportunities and incentives for group music activities for graduates of school music organizations, industrial workers, and adults generally. To give intensified support to the popularization of National Music Week.

Jay Kraus of Chicago was elected at the annual meeting to succeed Ray S. Erlandson of San Antonio, Texas, as president of the Council.



Press Association, Inc.

## DANCER FOUND

Vaslav Nijinsky, the Great Russian Dancer, Now Insane, with His Wife, Romola, in Vienna. The Couple Was Found by Russian Forces at Sopron, Near the Hungarian Border, Last May

## "Manon" To Open Chicago Opera

**Record Advance Sale Reported — Many New Subscribers**

CHICAGO

WITH subscriptions already in excess of last year's total, and six weeks still to go before the beginning of the opera season on Oct. 8, the Chicago Opera Company foresees the most successful year in its history. Almost all the Opening Night boxes are sold, and demand for boxes for the other nights is unusually strong. More than forty per cent of the subscribers are new ones.

The story of the 1944 opera season is a matter of record. For the first time in history the opera company came out with a profit. More than \$32,000 was returned to the guarantors, repaying them in full. Thus far subscriptions far exceed those of 1944, and the sale of ticket coupon books is heavy.

The repertoire for the first week will include "Manon" on Oct. 8 with Bidu Sayao, Armand Tokatyan, John Brownlee and Nicola Moscona; "Rigoletto" on Oct. 10 with Lawrence Tibbett, John B. McCormack, Virgilio Lazzari and Rosalind Nadell; "Trovatore" on Oct. 12 with Selma Kaye, Bruna Castagna, Kurt Baum, Leonard Warren and Mr. Lazzari; "Carmen," a matinee on Oct. 13 with Gladys Swarthout, Elvira Helal, Giovanni Martinelli, Richard Bonelli and Ralph Telasco; "Tosca" on the evening of Oct. 13 with Zinka Milanov, Mr. Tokatyan and Alexander Sved.

Other operas to be given during the six-week season are "Barber of Seville", "Parsifal", "Cavalleria Rusticana", "Pagliacci", "Faust", "La Forza del Destino", "Pelleas and Melisande", "Aida" and "The Marriage of Figaro".

## Parmet To Conduct Sibelius Concert

Simon Parmet, Finnish conductor, will make his American debut on Nov. 21 at Carnegie Hall at an all-Sibelius concert in recognition of the 80th birthday of the composer. The concert is under the sponsorship of Finnish residents of New York.

A resident of the United States for the past four years, Mr. Parmet has previously worked with choral groups. Abroad he conducted the Helsinki Opera Orchestra and was frequently guest conductor with the Helsinki Symphony. He also conducted in Paris, Berlin and other European capitals and made annual guest appearances in Stockholm. A protege of Sibelius, Mr. Parmet is currently engaged in orchestrating a number of Sibelius's songs which are little known in the United States. He will conduct the American premiere of Sibelius's latest symphony at the November concert.

## Negro Conductor Wins Success in Berlin

BERLIN

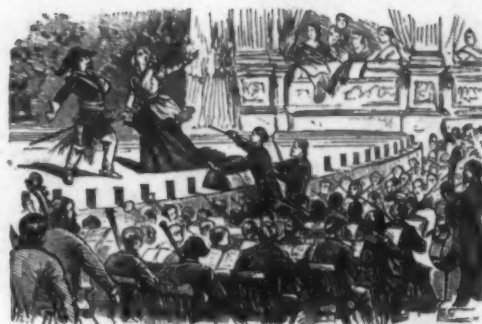
RUDOLPH DUNBAR, Negro conductor, who is a graduate of the music department of Columbia University, won a marked success when he conducted the Berlin Philharmonic on Sept. 2 before an audience of 3,500 German civilians and Allied service men. Mr. Dunbar was born in British Guiana and is a British subject. He is European correspondent for the Associated Negro Press of Chicago and is a conductor of the Philharmonic Orchestra in London.





The Column of Foreign News of the Day Was Invariably Headed by This Touching Scene of Farewell

Operatic News Carried This Dramatic Illustration with the Concertmaster Sharing the Conductor's Responsibility



## A Lusty Cross Section of a Golden Age

MY favorite reading these bygone weeks has been *Music and Drama*. This is not a hint for you to rush to the nearest bookshop or newsstand and try to procure it, since there is not one chance in a million that you could. Possibly you might be luckier if you went digging in the archives of some public or private library where journalistic antiquities are stored—but I am not even sure of that! Anyway, I did it differently. I did not seek, yet I found. Or, rather, I was seeking something else and I found *Music and Drama*—found it on the summit of a towering bookshelf which I ascended by means of a rickety ladder. There it slept, unsuspected—three thin, black-bound volumes, under thick layers of obscene dust. Inside, yellowish paper of the kind which crumbles at the touch and makes a mess of your clothes; columns of eye-killing agate type relieved here and there with woodcuts and other illustrations which provoke various nuances of nostalgia and Welt-schmerz. Having brought these treasures down to earth I started reading and I am not through yet.

*Music and Drama*, I may as well confide to you immediately, was some sort of an ancestor of MUSICAL AMERICA though it died quite a number of years before its lusty descendent was born. The connecting link between the two was that vital figure of the artistic world, John C. Freund, who edited both. I believe the offspring is by far the better bred and the softer spoken of the two. I shudder to think what might happen to my excellent colleagues and my humble self if we permitted ourselves some of the magnificent invective and vituperation our antecedents of *Music and Drama* freely exercised. Just what, I ask you, would happen to any of us who wrote the following about a piece of new music, even if it were called "The Utterly Utter Young Man" and published in Ottumwa, Iowa: "The noonday ravings of an illiterate lunatic will compare favorably with this brainless stuff, which is a disgrace to author, composer and publishers. We are quite at a loss to imagine why it was sent to us"? Yet there is no indication that the unsigned author of these sulphuric words was ditched. Indeed, soon afterwards he was back at it again, this time tilting against a Brooklyn genius who wrote a song about "Our Baby Dear": "This song illustrates a mild species of idiocy, but for what reason it was forwarded to us passes human comprehension to explain".

### From the Crumbling Pages of Musical America's Venerable Ancestor—



By HERBERT F. PEYSER

However, those critics and correspondents on *Music and Drama* were not incessantly vindictive. They could go to the other extreme, too, and when they paid compliments they frequently laid on the soft soap with a trowel. Their vein of humor could be very pronounced and when they wanted to be funny they left you in no doubt about it. The periodical had a very considerable staff of correspondents on both sides of the ocean. If it gave you all sorts of news from London, Paris, Milan, Berlin, Leipzig, Vienna, Brussels, Stockholm and even what was then known as St. Petersburg, it was just as careful to record the latest artistic palpitations from Danielsonville, Kingston, Hornellsville, Fulton, Woonsocket, Biddeford and Jersey City as from Boston, Chicago, Philadelphia, Cincinnati and Buffalo. Sometimes, actually, the water tanks had more exciting musical experiences than they do today, for all our radios and talking machines. There seems to have been so much going on from April to December, 1882 (which is as far as these surviving volumes of *Music and Drama* carry us) that the celebrated "Golden Age", whose precise location on the calendar is a matter of everlasting dispute, may just as well as not have been right then and there.

#### Max Maretzek on Patti

In any case, I shall try to give a tiny cross section of that age, and to this end I shall quote a few disconnected passages which struck me in a perusal of these crowded pages. The result of such random quotations may be no more than a crazy

quilt, but what of that? The reader must remember that this is vacation and we can permit ourselves a little nonsense mixed with our sober retrospections!

Exhibit 1: Adelina Patti as Lucia. The reviewer for *Music and Drama* was none less than the illustrious Max Maretzek. Here is a bit of his reaction: "Just 20 years ago Mme. Adelina Patti made her first appearance as an opera singer on the same spot and in the same opera. She surpassed on that occasion all the expectations on her warmest friends and created a sensation among the habitués of the old Academy of Music by the marvelous beauty of her voice, by a surprising facility of execution and by her childish nonchalance on the stage. She appeared on that occasion in a neat, appropriate, but simple dress and looked as pretty as she did last Monday night wearing the costliest materials and exhibiting the forthcoming patterns of Mr. Worth, thus introducing in advance the fashions that will be in vogue at balls and parties during the next carnival season.

"Donizetti and Walter Scott might have called it an anachronism to see Lucia walking in the forest of Ravenswood dressed as Mme. Patti appeared at her entrance, but who cares for them nowadays or for the old fogies of the present time who are too particular about dotting their 'i's' and crossing their 't's'? The fact is that Mme. Patti obtained her first success last Monday night by the beauty, elegance and splendor of her costume and obtained at once the admiration of all ladies present who, never removing

their lorgnettes from their critical eyes during her first aria, examined the details of her toilet and rendered a highly complimentary judgment in favor of the wearer and the composer of her costume.

"After a beautifully executed phrase in the duo with Edgardo, holding the last note with the full power of her voice and softening it gradually down to the sweetest imaginable mellow pianissimo, the ladies and the whole audience seemed to awake from the contemplation of her form and become aware that they had come to hear as well as to see her. From that moment her success as a singer went on increasingly and culminated in the most complete triumph during the rendering of the Mad Scene. There the same ravishing voice of 20 years ago shone forth and, adding to it the exhibition of dramatic pathos and more refined taste in the florid passages than in former times, she fully sustained her reputation as the legitimate 'Queen of the lyric stage'."

#### Sofia Scalchi's Triumph

Patti was again pronounced "above criticism" when she appeared at the Academy in the title role of "Semiramide" a few weeks later. But she was by no means the lone star of the occasion. An even greater excitement was Sofia Scalchi who on that December evening made her New York debut as Arsace. *Music and Drama* announced that Rossini had often said: "Let my operas alone, you have no singers to sing them" (if that is so what would Rossini have said or done if he heard his operas in 1945?). Yet MUSICAL AMERICA's revered ancestor was kind enough to assume that Rossini must necessarily have made an exception as regards Patti and Scalchi. That new acquisition the critic (who this time did not bother to sign his name) hailed in these glowing phrases: "Mme. Scalchi is one of the greatest artists and decidedly the greatest contralto ever heard on the operatic stage in this country. . . . Her voice is rich, full and powerful, sympathetic, flexible and of the most exquisite musical quality, especially in the middle and lower registers; her method and phrasing are the purest Italian and her intonation and respiration are absolutely faultless. The ease and fluency with which she executed the florid passages of Rossini's music last evening we venture to say has never been surpassed by any contralto. Her histrionic abilities are equal

(Continued on page 12)



Prize Essay Questions Validity  
of Many Generally Accepted Concepts of

# Music Nationalism and Patriotism

By THEODORE M. FINNEY

MUSICAL nationalism is a Nineteenth Century European idea. It grew up among the musicians of Poland, Hungary, Russia, Norway, England, Spain, and even France and Italy as a defense against their feeling of inferiority as they faced the "great German Ocean". It drew support from the popular success of some of the works of composers like Chopin and Liszt, and eventually found its philosophical justification and musical method in a syllogistic argument that can be stated as follows:

First—

*Major premise*—Vital music displays the national qualities of the country of its origin.

*Minor premise*—The music originating in my country is not vital.

*Conclusion*—Therefore, the music originating in my country does not display the national qualities of my country.

This first syllogism may be stated in another way:

*Major premise*—Vital music displays the national qualities of the country of its origin.

*Minor premise*—Vital music for my country is desirable.

*Conclusion*—Therefore the vital music of my country must display the national qualities of my country.

Second—

*Major premise*—National music must be expressive of distinctive national qualities.

*Minor premise*—Folk music expresses the distinctive national character.

*Conclusion*—Therefore the composer of national music must use folk music as the basic material for composition.

This line of argument has been stated many times but never more clearly and influentially than by Cecil Sharp in the Introduction to the first (1917) edition of his "English Folksongs from the Southern Appalachians":

"The words and tunes in this collection are typical and authentic examples of the beginnings and foundations of English literature and music. The history of man is the history of his efforts to express himself, and the degree to which he has at any given moment succeeded in doing this is the measure of the civilization to which he has attained. The method by which he has sought to achieve this end has been through the exercise and development of certain inborn and basic human faculties; and his achievements are concretely to be seen in the literature, music, painting, dancing, sculpture, and other art works which each

*HIS article won first prize of \$125 for the best essay on some phase of contemporary music in America sponsored jointly by MUSICAL AMERICA and Music News in connection with the National Composers' Congress. Since 1936, Mr. Finney has been Director of Musical Activities and Head of the Music Department of the University of Pittsburgh. He is the author of several books on musical subjects, a composer, and the editor of the Music Teachers National League Bulletin and Volume of Proceedings.—EDITOR.*

nation has created and accumulated and in which it finds reflected its own peculiar and distinctive characteristics. The process is a cumulative one, the children of each generation receiving from their parents that which, with certain modifications and additions of their own, they bequeath to their children. The historian, however, will point out that this process is not uniformly progressive; that nations in the course of their development pass through different phases, and that, in consonance with these, their artistic output varies in character and quality from period to period. These variations, however, fluctuate within certain clearly defined limits, and are superficial rather than radical; so that, while each may reflect with greater or less fidelity the specific outlook of a particular epoch the form of expression remains fundamentally true to one type, and that the national type. And this national type is always to be found in its purest, as well as in its most stable and permanent form, in the folk-arts of a nation.

## The "Creative" Artist

"Although this theory of nationalism is now very generally accepted, the fact that it is based upon the intimate relationship which the art of the folk must always bear to that of the self-conscious, cultivated, and trained individual artist is too often overlooked. But, bearing this in mind, the significance and value of such a book as this becomes immediately apparent. We talk glibly of the creative musician, but, however clever and inspired he may be, he cannot, magician-like, produce music out of nothing; and if he were to make the attempt he would only put himself back into the position of the primitive savage. All that he can do and as a matter of fact, does, is to make use of the material bequeathed to him by his predecessors, fashion it anew and in such manner that he can through it, and by means of it, express himself. It is my sober belief that if a young composer were to master the contents of this book, study and assimilate each tune with its variants, he would acquire just the better education he needs, and one far better suited to his requirements than he would obtain from the ordinary conservatoire or college of music."

IT is the contention of this article that this line of reasoning, particularly as it applies to the United States of America during the middle third of the twentieth century, is not only false, but might utterly destroy the possibility of our producing music which we can proudly

and patriotically accept as our own. The falsity of such reasoning should become clear upon a close examination of its premises.

*Vital music displays the national qualities of the country of its origin.* This premise may contain some truth, but that truth is elusive. A good deal could be said about the meaning of the word "vital" in this connection. Music has many kinds of vitality, and some examples of music have a vitality which is not attributable to their musical qualities at all, but to all sorts of extramusical sources of vitality which become associated with them. The reaction of the nurses recently arrived in San Francisco from the Philippines to a welcoming performance of "The Star-Spangled Banner" cannot be ascribed altogether to the vitality of the music. The vitality of any music, whatever its social implications, depends upon what that music means to individuals. No amount of talk about functionalism or the relation of music to total culture will change that fact.

## "National Qualities" of U. S.?

The phrase "national qualities of the country" represents a concept which is highly complex. What are national qualities of the United States? Are they all qualities which can be expressed musically? Don't many people say "qualities" when they mean "aspirations"? Are not many of our qualities—characteristics, aspirations—not only diametric opposites but also at times sources of chagrin? Do we as a nation actually have qualities which are not shared with other nations? What are the sources of our national qualities: biological, geographical, temperamental? Is a synthesis of national qualities possible musically? An immense amount of nonsense has been written and spoken—especially by popular lecture-recitalists—in answer to these questions. And many composers coming to our shores, or coming home to our shores, have reduced the whole matter to a musical formula which is an absurdity when one considers the magnitude of the series of questions it tries to answer. The formula, with variations, can be found in music from

Gottschalk through Dvorak to Kurt Weill:



The final phrase of this first premise, "the country of its origin", needs some discussion. Much current thinking regarding musical nationalism makes a completely illogical deduction at this point to the effect that music which reflects the qualities of "the country of its origin" is the only music which can have vitality, or is the music which must have the greatest vitality, to the nationals of that country. The moment such a statement is made its falsity becomes apparent. It is implicit, however, in much of the discussion of musical nationalism.

This first major premise, then, presents so many difficulties—what constitutes vitality?—what are national qualities?—that conclusions based upon it can hardly be made with any hope that they will have validity either for composers or in the realm of music education.

THE great damage to our hope for a vital musical culture in America arises, however, out of the thinking which is guided by the second syllogism, the major premise of which grows out of the conclusion to either form of the first syllogism: *National music must be expressive of distinctive national qualities.*

This major premise fairly represents the thinking of men like Sharp, even though it narrows the field represented by the first syllogism. This narrowing, which can be allowed here for the purpose of getting on with the discussion, consists of the inclusion of the word "distinctive". Its acceptance has been well-nigh universal, and, because of its relationship to the first pair of syllogisms observed above, it needs no further discussion here. It is with the minor premise and the conclusion of this syllogism that we now have to deal.

*Folk music expresses the distinctive national character.* This is Sharp's contention. The idea was not new with him, and it is implicit in the conclusions of nearly every folklorist. Gilbert Chase, in a recent discussion of one aspect of this subject,<sup>1</sup> re-states the idea: "To a large extent musical nationalism is based on the utilization of traditional folk music. The aesthetic principle is that each country should build its musical art system on the foundation of its national folk music." (Continued on page 14)

<sup>1</sup>Gilbert Chase, "Music of the New World" in the *Volume of Proceedings of the Music Teachers National Association*, Series 38.



# Third Piedmont Festival Presented

## Raudenbush Again Is Musical Director—"Jealous Husband" Performances Presented

WINSTON SALEM, N. C.

THE 1945 Piedmont Festival of Music and Art, presented July 25-28, in the R. J. Reynolds Memorial Auditorium, with more than 1,000 participants, including performances both by and for the children and industrial groups, was highly successful, drawing capacity audiences of several thousand people, and is now recognized as an integral part of the culture of the Piedmont section of the Carolinas.

Not all of the credit goes to local folk. George King Raudenbush, founder and director of the Harrisburg, Pa. and Toledo, Ohio orchestras, who started the festival in 1943 was again organizer and musical director.

Six events comprised this year's program, which opened with Stephen Vincent Benet's folk comedy "The Devil and Daniel Webster" presented by the Little Theatre of Winston-Salem directed by Doris Pardington, assisted by Louise Newman. The cast of characters included: John Fries Blair, Herman Halpern, Clark Billings, Virginia Billings, Douglas Angel, Paul Lindsay, Russell Marion, Howard Myers, Bob Estes, Donald Shropshire and Dan Drummond.

As the second event of the opening evening, "The Jealous Husband" was produced by Clifford Blair, Head of the Department of Voice and Opera Dramatics at Salem College.

The cast consisted of Rev. Howard E. Chadwick as Masacco; Amelia Cardwell, Dorina; Frances Elam Orowski, as Lucrezia, and Clifford E. Bair, Pietro.

### New Overture Played

The Festival Symphony, which rehearsed and performed under Mr. Raudenbush, excelled in its presentation of Schumann's Fourth Symphony at the second evening concert, which opened with North Carolina's premiere performance of the Overture, "Nicole and Roland", by Margaret Vardell, local composer. Felix Eyle, who served as concert master of the orchestra, was featured soloist of the evening, presenting Mendelssohn's Concerto in E minor.

The first children's concert, presented on the morning of July 27, featured Prokofiev's "Peter and the Wolf", with Dr. Charles G. Vardell, Dean of the Salem College School of Music, serving as narrator; Buxtehude's Cantata "Rejoice Ye O Christians" presented by the Boys Sanctuary Choir, directed by Robert W. Magin; Lamar Stringfield's "Chippmunks", with the composer as flute soloist. Description of the appearance and sounds of the various orchestral instruments by Mr. Raudenbush prepared the young audience for the various numbers of the program, which concluded with a march cartoon, "Exit the Axis" by Charles G. Vardell.

On July 27, in the Reynolds Gymnasium, the largest representative group performed in a giant folk festival followed by a community sing. Albert P. Stewart, Director of Music at Purdue University, served as guest conductor for this event, and directed the community sing with feeling characterized by his belief that "there is no fun without music and no music without fun".

"United We Sing" was the mammoth Folk Festival, which was planned under the direction of Katherine Detmold, local supervisor of School Music. The folk pageant, depicting in song and dance the folk art of Russia, England, Latin America, the United States,



Woodrow Wilson  
Conductors of the Festival Get Together. From the Left, H. Grady Miller, Charles G. Vardell, George King Raudenbush, Robert Wesley Magin and Clifford E. Bair

and featuring also the folk lore of North Carolina, was brought together in a well integrated whole by a continuity written by Elizabeth Trotman and narrated by Clark Billings. Folk dances, under the leadership of Mildred Formyduval, and choruses under the artistic direction of Katherine Detmold, were accompanied by Isabel Shaffer and Paul Pegram. Juan Reyes was featured dance soloist of the pageant.

CLIMAXING musical event of the festival was Brahms's Requiem presented by the Festival Chorus of 300 voices, supported by the Festival Symphony, with two soloists, Barbara Troxell and Walter E. Vassar.

Until Mr. Raudenbush arrived, the Requiem chorus rehearsed under H. Grady Miller.

Preceding the performance of this work, was the presentation of Buxtehude's Cantata "Rejoice Ye, O Christians" by the Boys Sanctuary Choir, under the direction of Robert W. Magin.

Combined with the drama and five musical performances was a comprehensive art, photography and handicrafts exhibit. The exhibition of paintings included an impressive array of oils, pastels, water colors, prints, cartoons

and drawings, comprising one of the finest collections ever offered in the state. While composed chiefly of works of painters from the Piedmont area of the South, the scope of the exhibition was broadened by special invitations to nationally known artists belonging to North Carolina by birth or residence, including Donald Mattison, Francis Speight, Vollian B. Rann, Clare Leighton, John Pike, Hobson Pittman, Julian Binford, Rudolph Ingerle, Robert Gwathmy, Sergeant Henry Gasser, and Major Charles Baskerville.

Top ranking Piedmont, North Carolina and Virginia photographers, some of whose prints have received national and international recognition in previous showings, contributed to the photography exhibit, supervised by a local photographer, Woodrow Wilson. The more than seventy-five prints entered in the pictorial and portrait divisions of the exhibit proved to be among the most popular features of the festival.

The handicrafts exhibition was arranged under the supervision of Mrs. Chester G. Marsh, who, in October, will assume the Directorship of the



Eugene Barnhardt  
Touché! In a Scene from "The Jealous Husband" Amelia Cardwell Prods the Prone Figure of Reverend Howard Chadwick. In the Background Are Clifford E. Blair and Francis Elam Orowski

Winston-Salem Arts and Crafts Center. Further color and interest were added to the festival by the Crafts demonstrations made by the Senior Girl Scouts.

To give due credit for the success of the Festival would be to name not a few but literally scores of talented, hard-working enthusiasts who were willing to give freely of their time and energy toward its realization.

Many full weeks of intensive work in organization and advance arrangements preceded the event. Winston-Salem leaders, marshalled behind the leadership of the President, Mrs. Kenneth F. Mountcastle, and Advisory Board Chairman, William J. Conrad, Jr., gave abundantly of their personal cooperation and their financial support, whenever it was needed to insure the success of the Festival. Local civic organizations, dozens of clubs, churches, business firms, educational institutions, the Chamber of Commerce and numerous individual citizens worked hand in hand in the many different activities involved in producing an event of such magnitude.

## Camp Season Unaffected by Union Ban

INTERLOCHEN, MICH.

THE 18th season of National Music Camp at Interlochen, which closed in late August had the largest attendance in the history of the camp, the high school division numbering 420. This miniature music city, whose president and co-founder is Dr. Joseph L. Maddy, totaled 1,200 this season, including the college and junior groups, the counselling staff and faculty.

Caesar Petrillo, head of the AFM, who took the camp concerts off the radio networks several years ago on the charge that the students were competing with AFM members, issued the edict that this season no members of the AFM could serve on the Interlochen faculty. But the high quality of instruction has continued with music instructors from leading college and state universities, many of them former concert stars. Petrillo had spies on the grounds, believes Dr. Maddy, to see that the entire edict was carried out—"No AFM member shall set foot on the camp grounds". Michigan State college radio WKAR, East Lansing, non-commercial station, has carried weekly concerts from camp.

Dr. Maddy is confident that next season his concerts will be back on the networks because of increasing pressure indicated in public opinion through hundreds of letters received monthly. The Petrillo bouts, he says, have given wide publicity to the camp and have been the means of important financial gifts and buildings. An assembly hall facing Lake Wabakanetta is to be the gift of a well-known Foundation. Dance and art buildings are also to be added, new tennis courts, replacement of dormitories, and cabins for scholarship students along a long lake frontage is another dream bound to come true. In fact Dr. Maddy says not only are "his dreams getting better all the time", but are an actual fact for the future. An assembly hall which can take care of concerts when rain forbids the use of the Bowl is planned.

### V-J Day Service

The news of peace found Interlocheners at supper, and after the usual hurrahing tumult the student body immediately afterwards, of their own accord, gathered before Interlochen hotel

and sang hymns. Later, at a formal peace service, resolutions were read, drawn up by the Student Council which pledged them all to use their talents and musical abilities to further enduring peace between America and other nations.

Not all is sweetness and light in handling a music camp, says Dr. Maddy, who terms his Petrillo rounds "just fun" compared to those with the OPA, WPB and other alphabet agencies during the past season. The OPA told him he could buy his own beef for slaughter, so he bought 12 cattle—then was told he could not slaughter them. So he sold eight—whereupon OPA reverted to its original decision. For canned goods he was told he could serve fruit five times during the Summer—or canned peas four times. Surplus commodities at about the same time offered both foods, free, no ration points. WPB absolutely said "no labor permitted" for rebuilding—and the next day the manpower commission urged Dr. Maddy to hire. Interlochen Hotel will be open next season through Labor Day it is planned—for this year not only more than 100 students were turned away, but countless visitors. The National music camp is affiliated with the University of Michigan at Ann Arbor. ETHELYN SEXTON



# Stadium Season Ends on V-J Day

**Moore and LaGuardia Appear on Final Program—Deficit Expected Because of Bad Weather**

HIGH jinks and thanksgiving were keynotes of the final concert at the Lewisohn Stadium on the memorable night of August 14. Only a few hours after the Japanese acceptance of the peace ultimatum about 13,000 people gathered for the festivities which were guided, for the most part, by Grace Moore and Mayor LaGuardia.

Miss Moore, bedecked in plumes and spangles, was in fine fettle. She sang her best songs and arias, matched wits with the Mayor and displayed her hitherto unknown talent of piano moving. His Honor conducted a group of stirring victory marches, and it is safe to assume that minor tremors must have been recorded by Japanese seismographs every time he gave the percussion section the "go" signal.

At intermission the Mayor presented Miss Moore with a certificate of merit from the city, complimenting her for the work she has been doing entertaining service men overseas. But, as the soprano's husband was in the wings and Mrs. LaGuardia was in the audience, the Mayor expressed regret that he could not thank the singer more "personally" for her services. Taking up the cue from there Miss Moore leaned over and deftly planted a kiss on the Mayor's ruddy cheek.

Not all of the evening was in this playful vein. The Mayor spoke briefly and pointedly concerning our duties to the Atlantic Charter and to the men who gave their lives in the war, and Miss Moore's singing of Malotte's "Lord Prayer," a favorite with service men, added still another sombre, serious note to the occasion. Short talks were also given by Mrs. Minnie Gugenheimer and Sam Lewisohn.

## Orchestra Honors Mascagni

The orchestral part of the program, conducted by Alexander Smallens, included the "Stadium March"; the Overture to "The Merry Wives of Windsor," a somewhat uninspired opening for such an evening; an Intermezzo from "Jewels of the Madonna"; the Intermezzo from *Cavalleria Rusticana*, in memory of the late Pietro Mascagni; and "Three Dances" by Khatchaturian.

In addition to an array of light favorites and the inevitable "Chiribirin," Miss Moore sang Musetta's Waltz Song from "La Bohème," "One Fine Day" from "Madame Butterfly," "Vissi d'Arte" from "Tosca," and Duparc's "Phidylé."

The program closed with a hair-raising performance of "Stars and Stripes Forever" and the entire audience singing "Auld Lang Syne," both conducted by the Mayor.

Members of the Philharmonic-Symphony donated their services for this final concert, as well as for that of the previous evening, an all-Tchaikovsky program.

Rain has been such a frequent guest at the Stadium this Summer that 13 concerts were canceled and attendance was seriously cut at 13 more because of threatening weather. A disastrous financial report is expected by the Stadium Board when all returns are audited. However, Mrs. Gugenheimer and her associates feel gratified to know that, in spite of the weather, 50,000 service men and women—for whom the concerts were originated during the last war—have attended the various events free of charge.

Earlier in the month, on Aug. 2, the final opera presentation, "La Bohème" with Grace Moore as Mimi and Jan Peerce as Rodolfo, drew one of the



Todd Duncan



Virginia MacWatters



John Corigliano

season's largest audiences. The entire performance was highly effective, with Alexander Smallens conducting and with Herbert Graf as stage director. Martial Singher was the Marcello; Lorenzo Alvaro the Colline; George Cehanovsky the Schaunard; Lodovico Oliviero the Alcindoro and Benoit; and Mimi Benzell the Musetta. Miss Moore, just returned from a USO tour, was in excellent vocal form and her Mimi obviously captivated the audience. The other members of the cast were also in high spirits and the action had a natural zest which offset the disadvantages of outdoor production. There were salvos of applause throughout the evening, and the performance seemed to gain momentum as it progressed. Not a little of the success of the evening was owing to Mr. Smallens's firm handling of the score.

## Duncan Is Soloist

Todd Duncan, who has usually been a star of the Stadium's Gershwin programs, had an evening all to himself on Aug. 4 by virtue of his fast growing reputation as a concert artist. With Alexander Smallens conducting, the noted baritone sang two arias and songs and Spirituals. In Handel's "Hear Me, Ye Winds and Waves" and the "Largo al Factotum" from Rossini's "Barber of Seville," he revealed new qualities of tonal beauty, breath control and dramatic fire. His later group also found him in superb form, and he delighted the audience with two Spirituals, which he sings imitatively, "Ol' Man River" from Kern's "Show Boat" and "I Got Plenty o' Nuttin'" from Gershwin's "Porgy and Bess". At the close, he gave a miniature recital with William Allen at the piano, singing two more excerpts from "Porgy and Bess", Mussorgsky's "Song of the Flea" and a Spiritual. Mr. Smallens led the Dvorak "Carnival" Overture, Stravinsky's "Firebird" Suite and three dances from Falla's "Three-Cornered Hat" to complete the program.

On Aug. 5 the program was entirely orchestral. Alexander Smallens again directed. The first part of the concert comprised a telling interpretation of Beethoven's Seventh Symphony. After intermission Berlioz's "Roman Carnival" Overture, Wagner's Prelude and Love Death from "Tristan und Isolde" and Richard Strauss's "Don Juan" were played.

Devotees of Viennese music, some 8,000 strong, were on hand on Aug. 7 to hear the Stadium's annual Viennese night conducted by composer Robert Stoltz and featuring Virginia MacWatters, soprano, and Emanuel List, bass, as soloists.

Music by Strauss, Stolz, Victor Herbert, Lehar, Von Suppé and others was served up in fine style. Miss MacWatters proved charming and competent, but it was Mr. List who won the laurels of the evening. He seemingly enjoyed every minute of his songs just as thoroughly as his audience. The jocular spirit and lilt he put into his work was in the best Viennese tradition—or at least, what we Americans take to be the Viennese tradition.

Two short compositions by the con-

ductor, "L'Heure Bleue" and "Turkish March" were given their first American performance.

The gifted young American pianist, Eleanor Fine, was the Stadium's soloist on Aug. 8, with Alexander Smallens conducting the orchestra. Miss Fine gave an expressive and graceful account of Mozart's Concerto in A in the first half of the program, and following the intermission she was again heard in Franck's "Symphonic Variations". The audience's warm reception of Miss Fine's artistry brought the young musician back to the stage to add two encores. The orchestral portion of the program included Haydn's Symphony in C minor, Gian-Carlo Menotti's Suite from the ballet "Sebastian" and Dukas's "Sorcerer's Apprentice". The Menotti number, which was receiving its first performance in its present form proved to be colorfully and expertly orchestrated, the Barcarolle and Pavane from the suite were especially appealing melodically, and the audience seemed well pleased with this, as with the rest of the evening's music.

Audience enthusiasm ran high on Aug. 9 when Mischa Elman appeared as soloist in the Mendelssohn Violin Concerto. Upwards from 11,500 people were present to cheer the conclusion of each movement of the work. Mr. Elman was in exceptionally good form. A few insignificant spots of rather rough playing were apparent, but they did not mar the violinist's magnificent delineation of the work. For the most part, the orchestra and soloist worked with admirable coordination.

Mr. Smallens led the orchestra through Sibelius's First Symphony and the Bach-Steinberg Concerto for Orchestra in D.

Mozart's "Jupiter" Symphony was the major work performed on the all-orchestral program which was presented on Aug. 10. Alexander Smallens, who conducted the concert, prefaced the Symphony with the Bach-Boessensruth Passacaglia. Excerpts from ballet and opera occupied the second half of the program. Mussorg-



Jan Peerce



Grace Moore



Emanuel List



Eleanor Fine

sky's "A Night on Bald Mountain" was given a vivid reading; the audience found Delius's "The Walk to the Paradise Garden" thoroughly delightful, and likewise the closing number, excerpts from Falla's "El Amor Brujo".

On the following evening a standing Stadium favorite, an all-Tchaikovsky program was presented. An audience mounting to about 12,000 was on hand to hear Mr. Smallens conduct the orchestra in "Marche Slave", the "Nutcracker" Suite and the Sixth Symphony.

John Corigliano presented a masterly interpretation of Lalo's "Symphonie Espagnole" when an all-French program was given on Aug. 12. In addition to this major offering, the violinist played three encores with piano accompaniment. They were Sarasate's "Caprice Basque", a Hungarian Dance by Brahms and Falla's "Jota". The orchestra's share of the program was devoted to Berlioz's Overture to "Beatrice and Benedict", Ravel's "La Valse" and Franck's perennial favorite, the Symphony in D minor. The audience, although eager with applause, was comparatively small. Only 5,000 persons attended.

## A Correction

In the August issue of *MUSICAL AMERICA* it was inadvertently stated that Martial Singher did not appear in the second "Carmen" performance at Lewisohn Stadium because of indisposition. Mr. Singher was not ill, but was called away by the sudden illness of his wife.

## Starlight Operettas Complete Season

### Ten Week Series Conducted by Giuseppe Bamboschek

DALLAS.—On Aug. 26, Starlight Operettas, under the auspices of the State Fair of Texas, closed a successful season of ten weeks. The series opened on June 18, with "The Great Waltz." Other operettas heard included "Countess Maritza", "Blossom Time", "Cyrano", "Anything Goes", "Martha", "Student Prince", "The Firefly", "Maytime", and "Three Musketeers".

Giuseppe Bamboschek was musical director, and the orchestra and chorus under his direction did splendid work in each performance. Herbert Fiss was his assistant, Carl Randall, the dance director.

Such singers appeared as John Brownlee, Dorothy Kirsten, Marita Farrell, Rosemarie Brancato, Marthe Errolle, Dorothy Sandlin, Margaret Piazza, Elizabeth Houston, Jann Moore, Margaret Spencer, Melissa Mason, Doris Patston, Sondra Barrett, Carol York, George Britton, Nils Landin, George Lipton, Joseph Macaulay, Frank Hornaday, Harold Patrick, Melton Moore, Frederick Persson, Jack Good, Jack Sheehan and Carlton Gauld.

The two outstanding performances of the season were "Martha" and "Cyrano" in which John Brownlee sang the title role. "Martha" was sung in excellent English, with Marita Farrell, Dorothy Hartigan, Carlton Gauld, Rolf Gerard and Joseph Macaulay in the leading roles.

MABEL CRANFILL



# MEPHISTO'S MUSINGS

## Dear Musical America:

A morsel of political wisdom from Ernst Fischer, new Austrian Minister of Culture and Education, reported in the *New York Times* on Aug. 9, gives my musical friends something to think about, and I suggest they count to ten before giving vent to their reply.

Fischer, who says he is a Communist, is in the midst of de-nazifying the Austrian schools and it appears that the number of professors who were pro-Nazi or fellow travelers presents something of a problem. "How is it in the world of art?" the *Times* asked him.

"Forty to 50 per cent of the Vienna Philharmonic Orchestra were Nazis, including most of the best artists," he replied. "Not wishing to destroy the orchestra, we shall let the musicians stay there, but we will not allow them to teach. This applies (also) to Nazi-oriented painters."

"Teachers must have character. I fear most of our artists were led astray by Nazi flags, Nazi music, Nazi parades and (Joseph) Goebbels' compliments."

Now here is where my musical friends' blood probably will begin to simmer: "Artists are not thinking men," Fischer went on, according to the *Times*, "and so their politics originate in their emotions. So I say to them sing and sin no more. Leave politics alone. Don't even become Communists."

Smell anything burning?

Asked about the current status of Richard Wagner, Fischer said, "Temporarily we are not playing his operas because, although he was a great artist, he was dangerous. But in a year or two we shall play him again, and also Richard Strauss."

In sum, it is in the philosophy of the newly "liberated" Austria that artists and musicians should disenfranchise themselves from political life because they are noodles, and Richard Wagner is to be considered a great, but dangerous, artist.

Sometimes I wonder if Europe will ever find out what the war was about.

\* \* \*

My reflections about wartime damage to various landmarks in Bayreuth seem to have interested more than one service man stationed there. Here follows another let-

ter from an American soldier who is obviously gaining his first experience of operatic life in Paris.

BAYREUTH, JULY 24.

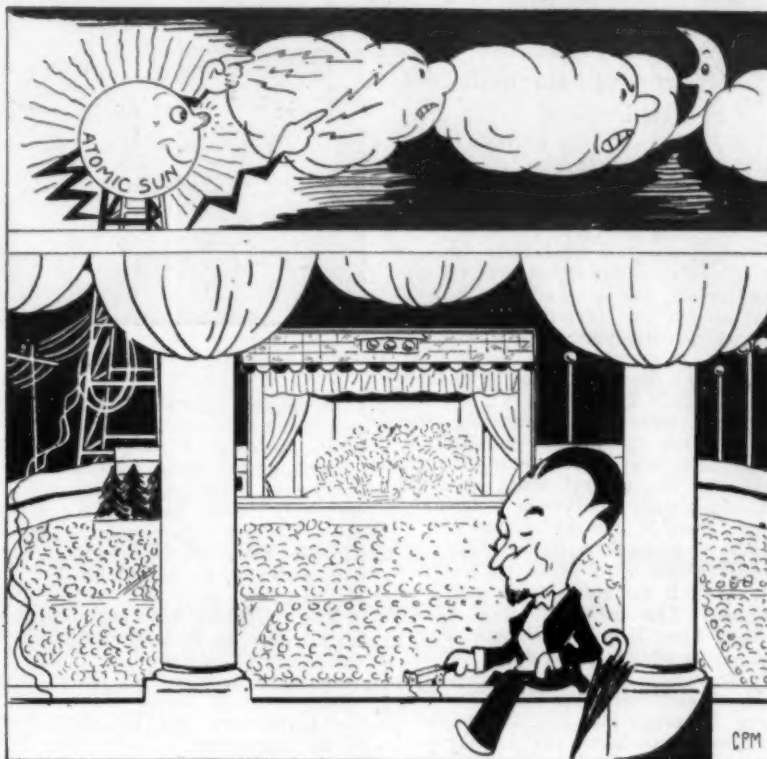
Here's a note for Mephisto anent his recent news on Bayreuth. I was here about the time that appeared in his page; now I am back here again. The Festspielhaus is undamaged save for a few shattered windows. Wahnfried has been damaged a little, mostly the newer part of it. The old opera house in the town proper has been damaged, but not severely; the interior I think is O. K.

Of all things, to be seeing the Lunts in a modern play of manners (Terrence Rattigan's "Love in Idleness", at the Festspielhaus!) I wonder what Richard would have thought of this. Having once heard the great music dramas there I was reluctant to go, but craving good entertainment these days, one easily foregoes prejudices. And it wasn't nearly as bad as seeing the sexy and somewhat vulgarly suggestive show put on by the USO there in April. Frank Sinatra's recent remarks pertinent to the USO policy were not only true but very courageous; I admire him for it, and I am far from being alone there.

Incidentally, in this USO show there was a young woman who possessed a very good voice, in the light opera vein, I'd say, and it was interesting to study her reactions. Not many GI's there, I am positive, could tell you what the Wagner Festival Theater is—why, what for, or by whom, but I think she knew, and there was something in her manner to suggest that she was having a thrill singing in a sort of consecrated place. I took joy in her own apparent joy—a big moment in her life. Yes, she can say she sang at Bayreuth's famed Festspielhaus. Of course the boys in general liked her best when she gave out with "blues", moans and wails, but there was a thrill to her singing of several fine Kern and Romberg operetta airs.

And here's a question for the powers that be at the Met. It's been many a season since we had even such favored operas as "Andrea Chenier", "Manon Lescaut", "Pearl Fishers", "L'Africaine", "La Juive" (to mention just a few which have a definite audience in America), at that house. Now listen to this—here's what I heard in a matter of about two weeks time in Paris, all at the Opera and Opera Comique (save for the "Damnation of Faust"—elsewhere as a special benefit): "Le Roi d'Ys"; Bizet's "Pêcheurs des Perles"; Massenet's "Don Quichotte", "Manon" and "Thaïs"; Gounod's "Mireille"; "La Bohème", "Tosca" and "Madame Butterfly". I forgot to mention also Massenet's "Werther" and his "Herodiade"; "Samson et Dalila", "Angélique" (I forgot the composer of this work), "Carmen", "Romeo et Juliette". Lazzari's "La Lepreuse" was a bore. I missed performances of "Aida", "Rigoletto" and "Faust". It was often a battle to obtain tickets and due to school hours I could never be certain that I'd be able to get to the operas at the start—6:30 P. M. Very rarely did I see an empty seat, and, while naturally there was a real crush when Mlle. Geori Boué sang, the attendance is remarkable even at operas we rarely hear of in New York. Why cannot we have a little more variety at the Met? We have on the whole some excellent singers at home these days, and if first rate artists here can appear one night in a lead role such as "Manon" and then, three nights later, sing Musetta, or a tenor who is a great favorite can sing Rudolphe Saturday night and then do a walk-on part in "Mireille" at the Sunday matinee, where do our Met artists get the idea that they are the Opera? And I cannot end this diatribe without voicing an earnest prayer that the Met will consider Mlle. Boué before she has fallen arches, double chins and only the name and recordings of her present

MEPHISTO, Jr. . . . By C. P. Meler



glory left. She is at once comparable to Teyte, Garden and Favare.

I almost forgot to mention that the Paris repertory also included Massenet's "Le Jongleur de Notre Dame". I wonder how many average opera-goers in America know that he composed more than just "Manon". Or that there are more truly great French operas than just "Faust", "Carmen" and "Manon" and possibly "Romeo et Juliette". "Pelleas et Melisande" seemingly has come into its own lately. After I left Paris there were to have been others almost unheard of in America, and some entirely new to me, to be heard at both opera houses. If Paris can do it, why can't the Met?

Thanks for listening to me ramble on. It's been fun for me anyway in this part of the upset, heartbroken and lonely world.

Sincerely,  
EDOUARD DU MAURIER

\* \* \*

### Incidental Intelligence:

Lloyd's of London have accepted a \$1,000,000 insurance policy on the voice of Rise Stevens. If the Metropolitan mezzo should lose her voice temporarily, Lloyd's would pay her \$3,000 a week. If she couldn't sing for a year, the policy would be paid in full. Premium: \$10,000 a year. . . .

No performances of Wagner operas are contemplated for the Berlin Opera Company which is being reassembled under United States and Soviet auspices. A convoy recently made a trip into Southern Germany to bring back some of the estimated 150,000 costumes of the opera company "salted away", as it were, in the salt tunnels at Heimbaldhausen. Musical scores and other regalia also were discovered there. The company will appear in both U. S. and Soviet zones of occupation. . . .

It is now known that S/Sgt. Eugene List not only played for President Truman and the other conferees at the Potsdam Conference, but that the President volunteered to turn pages for him. The music was Chopin's Waltz in A flat, Op. 42, a favorite of Mr. Truman's which Sgt. List didn't have by memory. "You could have knocked me

over with a toothpick!" was the Sergeant's comment.

\* \* \*

Stories of musicians' transportation difficulties seem a little dated now (though the situation is still onerous), but the one about Yehudi Menuhin and Antal Dorati has an epic quality that makes it worth retelling.

The violinist and the conductor had engagements in Los Angeles and San Francisco recently for which they set out by plane from New York. They got as far as Dallas and were grounded. Perhaps stranded is the word, for they found no air transport would be available for several weeks; nothing was to be had on trains, and buses would not have delivered them in time for their engagement. Hitchhiking was the only alternative, so they took it. But, after proceeding for a while "by thumb", they spotted an establishment offering automobiles for hire. They rented a car, took turns driving (the one resting always keeping watch that the driver did not fall asleep). Bearded, pale and red-eyed they arrived in Los Angeles in good time, making the trip from Dallas—something like 1,500 miles—in 35 hours, non-stop.

\* \* \*

As if competition weren't tough enough already for our contemporary composers, somebody has invented a gadget, called the "typatune," which looks like a portable typewriter and "plays," according to its promoters, "a full range of classical or popular music from a standard typewriter keyboard." A competent speed typist should be able to knock out a rhapsody in about the time it takes to write an office memo.

Any day now we can expect a stenographer to turn up with a reasonable facsimile of Brahms's Fifth Symphony, predicts your

*Mephisto*



# Final Tanglewood Concerts Are Given

## Weather Ideal for Last Events of Bach-Mozart Festival

LENOX, MASS.

THOSE who traveled to Tanglewood in the Berkshires for the second and third pairs of concerts in the Bach-Mozart Festival conducted by Serge Koussevitzky, experienced not only the pleasure of beautiful music, expertly performed, but they also found Nature in one of her most benignant moods. The countryside was fresh and green, the weather bright and dry and the Berkshires were at their loveliest.

The programs were superbly presented. On the evening of Aug. 4, Alexander Borovsky, admirable pianist who has several times appeared as soloist with the Boston Symphony, was heard in the D minor and F minor Concertos of Bach. The program opened with Mozart's Divertimento in B flat for Strings and Two Horns. The orchestra was in top form. The Mozart "Prague" Symphony closed this program.

Lukas Foss appeared as soloist on Aug. 5, performing the Bach Brandenburg Concerto No. 5. The capacity audience was lavish in its approval of this young and gifted musician. Richard Burgin, concertmaster and Georges Laurent, first flute, gave the pianist able assistance. The program closed with the Mozart Symphony in G minor.

The programs of Aug. 11 and 12 were composed of well contrasted material. That of Saturday evening opened with the Bach Brandenburg Concerto No. 4 for Violin, Two Flutes and String Orchestra. Mr.



Emil Ancieri



William Kroll



Lukas Foss



Alexander Borovsky

Laurent and George Madsen, flutes, and Richard Burgin, violin, gave satisfying account of their musicianship throughout the item. William Kroll and Jascha Veissi, violin and viola respectively, were the soloists in the Mozart Sinfonie Konzertante for Violin and Viola (K. 364) and the entire performance was both sensitive and elegant.

Two Preludes by Bach, arranged for Strings by Pick-Mangiagalli, and the Mozart Serenade in B flat for Wind Instruments (K. 361) served again to bring forward the skill of the performers and the discernment of the conductor.

### Casadesus on Last Program

On the afternoon of Aug. 12, the final program of this series was opened by the Bach Suite No. 3 in D, followed by the Mozart Piano Concerto (K. 491) in which Robert Casadesus again demonstrated his power of technic and dynamics. The performance was received with cheers. The program was concluded with the

Bach Brandenburg Concerto No. 3 in G for String Orchestra, with the Sinfonia from the Cantata "Christ Lag in Todesbanden" interpolated as is Dr. Koussevitzky's custom now, to form the bridge between the two movements. The Mozart Symphony in E flat (K. 543) closed the program and the festival on an appropriately exultant note.

Plans are now under consideration for the resumption of the big Berkshire Symphonic Festival at Tanglewood next year. If somewhat tentative plans are brought to fruition, the big Music Shed, seating some 5,000 will again be opened and an extended number of concerts will be given. With the resumption of the bigger festival, many more thousands will again have opportunity to gain refreshment, hear the world's finest music played by one of the world's finest orchestras and contribute their bit toward the continuance of one of the most powerful influences for peace that has yet been devised, the presentation of beautiful music.

GRACE MAY STUTSMAN

## Shostakovich Completes New Symphony

MOSCOW

DIMITRI SHOSTAKOVICH has completed his Ninth Symphony. The work was recently given a private performance under the composer by the State Philharmonic at Moscow in the presence of a deeply interested audience, among the hearers being Raphael Kubelik, son of the famous Czech violinist and conductor of the Prague Philharmonic.

The new symphony, which will have its first public performance the end of October by the Moscow State Philharmonic under E. M. Ravinsky, consists of five movements. The music is bright and exuberant in character, the first and third movements pulsating and dynamic, the second lyric in nature, the fourth a kind of recitative. Besides his new symphony Shostakovich has produced since his "Eighth", a new trio, a number of children's pieces and some piano works.

Forever" which was tentatively picked up softly by a few violins, then by more instruments until finally, at a signal from Mr. Fiedler the entire orchestra joined in, to the amazement and delight of the twins who had never before played with an orchestra.

Monte Nelson, talented young protégé of the Boston Musical Guild, has been heard at a Tuesday evening concert on the Esplanade, playing the Liszt Hungarian Fantasy for Piano and Orchestra, and Leo Litwin has also appeared as soloist in the Weber "Concert Piece" for Piano and Orchestra.

Supported entirely by voluntary contributions, it is pleasant to report that these Esplanade Concerts are decidedly a "going" concern, and this year they have reached a new high in attendance and contributions. Plans are already under way for an even better season next year, with Mr. Fiedler again taking the baton.

## Esplanade Holds Victory Celebration

### Music and Anthems of United Nations Played on V-J Day

By GRACE MAY STUTSMAN

BOSTON

THE Esplanade Concerts which have been given nightly in the Hatch Memorial Shell on the Charles River for the past four weeks came to an unexpectedly glorious conclusion this Summer when the sudden announcement of Japan's capitulation was received two days before the final program of the season.

A totally unpremeditated leading-up to the event came on Aug. 7, when the Memorial Shell was gay with the flags of the United Nations and some 30 pretty girls formed a color guard, clad in their strikingly handsome native costumes.

On this occasion, Mr. Fiedler presented Van Vactor's "United Nations Fanfare," which introduced a program of distinctly International character... a fitting tribute to the ratification of the United Nations Charter. Gov. Maurice J. Tobin, unable to keep his speaking appointment at the last moment, sent in his stand Lt. Owen A. Gallagher. The lieutenant was introduced by Harlow Shapley of Harvard.

Lt. Gallagher spoke about the universal language of music and brought his timely observations to focus directly upon the thoroughly democratic aspect of these Esplanade Concerts which supply freely to all who come, the finest there is in music. Both gentlemen paid high tribute to Arthur Fiedler, founder of the concerts.

The real climax to this United Na-

tions evening came on Aug. 14, when the announced program, Paul Cherkassky guest conductor, was hastily and completely altered to meet more nearly the requirements of the occasion. Lanning Humphrey was the excellent announcer, and the program included the National Anthems of the United States, Great Britain, China and Russia, together with the Valerius "Hymn of Thanksgiving" made doubly impressive as it was caught up and hummed or sung by the thousands in the vast audience. The "American Patrol," the "Knightsbridge March" from the London Suite by Coates, and as Mr. Humphrey put it, "the finale of the Victory Symphony No. 5 by Beethoven" were also on the program.

### Fiedler Appears

Mr. Cherkassky introduced Mr. Fiedler who conducted the final item, Mr. Fiedler having cut short a brief vacation in Maine to dash back to Boston when the Victory news broke.

Although this quickly altered program actually celebrated our Victory, the closing night, Aug. 15, marked the formal and really big occasion when 40,000 people were present. This was the Victory Program, and by exception, was under the direct auspices of the Commonwealth of Massachusetts. Gov. Maurice J. Tobin was present and spoke with great depth of feeling, following an introductory group by the orchestra, which included our National Anthem, America and Sousa's "Stars and Stripes Forever." The solemnity of the occasion was evidenced in the ardor with which the audience joined with orchestra in "Old Hundred," an experience which few will probably forget.

An unexpected touch was the presence of former Mayor John F. Fitzgerald, hale and hearty at 85, who stepped to the "mike" with a firm tread to bespeak tolerance and patience on the part of our people during the trying years to come. To the delight of the thousands assembled, he led the singing of "God Bless America."

### Guest Conductors

Among the guest conductors who have contributed variety to the Esplanade Concerts this season in addition to Mr. Cherkassky, have been G. Wallace Woodworth of Harvard, Malcolm Holmes, newly appointed Dean of the New England Conservatory of Music and Emil Ancieri, of the percussion section of the Boston Symphony.

Both Mr. Holmes and Mr. Woodworth have made themselves felt as conductors upon several occasions, but Mr. Ancieri has not had too many opportunities as yet to become acquainted with a Boston public. His appearances on July 28 and Aug. 10 confirmed earlier impressions of his musicianship which had been displayed when he conducted a Pops program, and those in the know are now watching him with no inconsiderable interest as he comes forward as conductor in addition to his excellent performances in the percussion corner of the orchestra.

As usual, Mr. Fiedler presented three Children's Concerts on successive Wednesday mornings, one of which was enlivened by the presence of twin boy pianists, Shahan and Nurhan Adrian, age 13, who performed Mozart's "Turkish March" and the Lecuona "Malaguena" in two piano arrangements. As an encore, they commenced a pianoforte arrangement of Sousa's "Stars and Stripes

## Worcester Makes Festival Plans

### Philadelphia Orchestra Re-engaged—Soloists Are Listed

WORCESTER.—The 86th season of the Worcester Music Festival will be launched on Oct. 8 and continue through Oct. 13. The Philadelphia Orchestra, conducted by Eugene Ormandy, has been engaged for the entire festival. Soloists will be Stella Roman, Donald Dame, Jean Watson, Lansing Hatfield, Dorothy Maynor and Rudolf Serkin. The Worcester Festival Chorus will sing under the direction of Walter Howe.

A concert of familiar music will be the feature of the opening program on Oct. 8 when Miss Roman will be soloist. Music inspired by the Indian and Negro will be the theme of the second concert at which time Mr. Dame will sing Coleridge-Taylor's "Hiawatha's Wedding Feast" with the chorus and orchestra.

The Brahms Haydn Variations and Rossini's Stabat Mater will be the features of the following concert. On Oct. 12 Miss Maynor will appear to sing Lieder and arias. Mr. Serkin will play Beethoven's Fifth Concerto the next evening.

A concert for young people will close the festival. Taking part will be the seventh grade chorus, conducted by Arthur J. Dann. Feature attraction on this final program will be a presentation of "Peter and the Wolf" with Norman S. Shirk acting as Narrator. Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, will direct.



THE  
MAN  
WHO  
SET  
AMERICA  
TO

# MUSIC



Robert Alda as  
George Gershwin

RHAPSODY IN BLUE • PORGY AND BESS • SUMMERTIME  
AN AMERICAN IN PARIS • I GOT RHYTHM  
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EMBRACEABLE YOU  
GOOD  
HEE

As a boy, he lived over a bakery shop in Brooklyn.

While the other kids were playing one-o'-cat and Red Rover, his mother made him stay inside and take piano lessons. (Twenty-five cents a lesson — cash!)

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Dances created and directed by LE ROY PRINZ • Orchestral arrangements by RAY HEINDORF

# Days of "Music & Drama"

(Continued from page 5)

to her vocal qualities and she is clearly endowed with the divine spark. . . . The house resounded with bravos and tumultuous applause, the ladies waving their handkerchiefs from the boxes and many gentlemen, arising from their seats in the lower parts of the house, doing the same. . . . Colonel Mapleson will easily be forgiven all the shortcomings of the season . . . for giving them, in addition to his admirable ensemble, two of the greatest prima donnas in the world".

Poor Mapleson, before harvesting this heavy weight of laurels, seems to have been through some tight places. Only a fortnight or so earlier *Music and Drama* carried this editorial lament: "On Monday Mr. Mapleson's troubles approached something like a crisis. Five of his prima donnas and two of his tenors were prostrated. Mlle. Dotti and Juch had that singularly unfortunate and dangerous disease for a singer, diphtheria. Mme. Fursch-Madi had been taking medicine and Mme. Minnie Hauck was nursing herself. Mlle. Rossini was suffering from cramps and Mme. Savio was unable to appear. As each of these various disasters was announced Mr. Mapleson made fresh arrangements only to meet with fresh troubles. When the much tried manager attempted to substitute 'Lucia' for 'William Tell' he had to rehearse the opera at the piano with Signor Mierzwinski. After concluding

ing this task he found that the prima donna whom he had selected for Lucia had never sung the part. Then desperate attempts were made to replace the impossible 'William Tell' with 'Aida' and 'Rigoletto', which only served to show the debility of Her Majesty's Opera Company. When the physical disabilities of the opera singers were exhausted new troubles arose in connection with the wardrobe and though Mr. Mapleson did manage to give a performance of 'Favorita', that portion of the public which heard it have to thank Mr. Mapleson's tailors as much as the manager himself, as, in the space of 24 hours, they furnished Signor Clodio all the costumes he wears in the character of Fernando. It may seem unkind but we are pledged to be mercilessly truthful; and the worst feature of the affair is that the manager's troubles are only beginning. Hitherto we have had very mild and even genial weather. We are bound now to look forward to a severe season and where will Mr. Mapleson's singers be then? Where, indeed, will the manager be?"

Mapleson appears to have entertained no rosy illusions about the depth of New York's operatic enthusiasm. Even back in 1882 he had his doubts about the possibility of a second opera house in this city and did not hesitate to speak his mind on the subject. "Two opera houses cannot pay here", he declared, "and society will make it an



During a Luncheon Given at the Prize Competition of the Paris Conservatory Champagne Flowed Like Water—And Was Even Given to Children!

excuse for not patronizing either". To which *Music and Drama* gravely added: "The opera house is, in fact, both here and in London, less a temple of music than a rendezvous of fashionable life, where all can meet and be seen. . . ."

## Dowdy Audiences

And yet not everybody was convinced that opera was actually a rendezvous of "fashion". Some were even scandalized that it should not have been more so. One correspondent, Mrs. Amelia Lewis, became quite incensed that people who attended the opera did not dress well enough: "It is with strong feelings as a lover of art", she wrote to *Music and Drama*, "that I address this letter to you, sir, in reference to a severe neglect of duty by the public. We might here, under the 'public', speak especially of the ladies. I was disappointed and shocked the other night to see such utter want of artistic feeling in the dressing for the opera. There were present decidedly more dowdy women than dowdy men. . . . If no social law exists to make people dress well and brightly at an operatic performance, surely some managerial law should be promulgated. While 'L'Africaine' sparkled and shone on the stage, rows of dull bonnets and dark dresses were there to witness it and deprive the artists of that exciting means to enthusiasm which is given by a well-looking, interesting audience. . . . The audience has always a duty to perform in exhilarating the spirit of those who are arduously occupied to amuse it. Besides, if ladies can dress smartly for Fourteenth and Twenty-third Street when shopping or can array themselves magnificently for receptions, they might surely show sufficient sympathy with art effects to avoid running in the most ordinary dress to operatic performances. It is absolutely necessary to call attention to this fact and declare it 'in bad taste' to go in ordinary walking costume or worse to the representation of operas that are the outcome of genius and are to give life higher tone and higher sensations. . . ."

If Mrs. Lewis or her spirit frequents the Metropolitan performances today it would surely be engrossing to know what she has to say about the things she can see there in the way of dress!

Late in July, 1882, a young woman from across the western ocean was causing a division of opinions at the Paris Opéra. Her name was Lillian Norton and a number of correspon-

dents spilled a quantity of ink for or against her recording their impressions in *Music and Drama*. One of them, "Autolykus", delivered himself in this wise: "On Friday last Miss Lillian Norton made her debut at the Grand Opéra as Marguerite in 'Faust'. It is quite *de rigueur* to have an American singer at the French opera houses. . . . It is the departure of Miss Griswold that has led M. Vaucorbeil to engage Miss Norton. This lady, whose stage name is Giglio Nordica, has been singing for some years on the Continent. . . . I remember her name perpetually cropping up in your Italian correspondence and a few months ago she sang at Rome, at the Apollo. Her performances there were highly praised by one of your correspondents, while another spoke of the outrageous puffs that her friends managed to have inserted in the Italian journals, which are always ready to give any quantity of *stupendissima, eccellentissima* and other superlatives in return for a ridiculously small sum of lire.

## Nordica Appears

"I do not know much about Lillian Norton, but she must be spending a deal of money to establish Giglio Nordica as an operatic star. I am sure the money would have bought her a good farm with a nice homestead in some western state, where she could have sung on the Sabbath in the Baptist Conventicle. It was perfectly evident on Friday that the rounds of applause which greeted her were decidedly produced by the noble, though by no means disinterested exertions of the claque. The French critics are, as usual, prejudiced against her because she is a foreigner and ask why they be condemned to hear their musical chefs d'oeuvres played by people who cannot speak French properly. Now, as Vaucorbeil cannot or will not pay for artists di primo cartello, he must get voices where he can find them. If he spoke the truth about the matter one would not so much mind; but far from that he represents every poor girl he engages conditionally, or gets to sing for nothing, as a veritable star of the first magnitude. He exclaims that if he finds two octaves in an American throat he builds a bridge of gold between New York and Havre in order to delight the ears of the Parisians. *Blagueur infecte!* Mlle. Nordica is only engaged conditionally and may never appear again.

"Miss Norton has a voice of considerable extent and good quality, but with a deplorable emission. She neither possesses nor understands the traditions of the lyric stage. She is inferior to Miss Griswold who, for a French audience, has the great advantage of being a pupil of the Conservatoire. Kerst has been her most severe critic. He writes: 'We were assembled yesterday at the exhibition of a charming little automaton of American con-

(Continued on next page)

## ROLAND HAYES

★ ★ ★ Tenor ★ ★ ★

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—OLIN DOWNES, *N. Y. Times*, Oct. 16, 1944

"The reactions of the audience were completely understandable, for Mr. Hayes is one of the greatest vocal artists of our time, a recitalist of unique quality."

—MAX DE SCHAUENBERG, *Philadelphia Eve. Bulletin*, May 23, 1944

"His clarity of diction and his conviction in the singing combine to produce an unforgettable impression."

—RUDOLPH ELIE, JR., *Boston Herald*

"He sang as one having authority—of hard, researching discipline on a great art of which he made his voice the revelation."

—Toronto, Can., *Daily Star*, May 1, 1944

"He makes each composition a living, moving and memorable creation in tone, mood and idea."

—Portland Oregonian

### SEASON 1945-46 GREATEST OF HIS CAREER!

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## "Music & Drama"

(Continued from previous page)

struction, admirably balanced, which can even speak. It executed without the least stumble the role of Marguerite."

Not everybody was quite so savage toward the "little automaton" and *Music and Drama* found it expedient to follow up this slam with an editorial paragraph which poured oil on the troubled waters thus:

"According to the *Menestrel* Miss Lillian Norton's reception at the Opera House in Paris in the role of Marguerite was warm. The good effect produced by the American singer was marked at her first appearance in the Kermesse. She is described as pleasing in appearance, graceful in carriage and with a fresh, true voice, managed with taste that displays serious study. 'Mlle. Nordica', writes M. H. Moreno, 'whose foreign accent is barely perceptible, has also some qualities as an actress, which she used to advantage in the church scene and the dramatic scene of the prison as well as the poetic scene of the garden. She is already more French by her expressive and spirited acting than by her style of singing, in which an exotic flavor by no means disagreeable can be detected'. The applause which saluted and accompanied throughout the evening the new American debutante are a happy augury for her in her career, in which, like Miss Van Zandt, she is bearing aloft the stars and stripes. Hurrah for the country of Christopher Columbus!"

Whether Autolycus ever recovered from the attack of indigestion he must subsequently have developed from eating his own words is nowhere recorded in the columns of *Music and Drama*.

To bring these recollections to an



The Harassed Colonel Mapleson

end on a high and moral tone, let us consider the case of the trusting young thing misled by some creature in 1882—and in Ocean Grove, of all places. A person who signs himself B. M. Webster writes in apparent distress of spirit to the Editor of *Music and Drama*: "My daughter wishing to continue her practice of vocal music during vacation has been told that it would injure her voice to practice near the seashore. Please let me know if singing near the seashore is hurtful and if so for what reason". "Some one has been practising on your daughter's credulity", was the answer. "The idea is utterly absurd. Perpetually singing notes in the direction of the high C is not advisable but in the sense indicated she can warble 'By the sad sea waves' with the utmost impunity. Even at an Ocean Grove camp meeting the singing is the least hurtful element encountered by young ladies."

## Philadelphia Plans Extensive Season

Orchestra Series Opens Sept. 28  
—Guest Conductors and Soloists Are Announced

PHILADELPHIA. — The Philadelphia Orchestra's 46th season is scheduled to open on Sept. 28 in the Academy of Music. The various home series comprise 28 pairs of Friday afternoon-Saturday night concerts; ten Monday night events; five Concerts for Youth and five Children's Concerts. Out of town sets will be given in New York, Baltimore, Washington, Richmond and Harrisburg. Early in October six concerts are to be played in connection with the Worcester Festival. A mid-western tour is booked for early November and a southern tour for mid-February. In May, for the 11th consecutive year, the Orchestra is to take part in the Ann Arbor Festival under the auspices of the University of Michigan, and also appear in other western cities and Canadian centers. In addition, out-of-town engagements are listed for Reading, Hartford, New Brunswick and other cities.

Eugene Ormandy, music director and conductor will lead the majority of programs both in Philadelphia and on the road. Other concerts will be conducted by Pierre Monteux, Bruno Walter, Alexander Hilsberg, new associate conductor, and Saul Caston, recently-named conductor of the Denver Symphony and former associate conductor here. Soloists will be Yehudi Menuhin, Joseph Szigeti, Zino Francescatti, Bronislaw Huberman, Lea Luboshutz and Carroll Glenn, violinists; Artur Schnabel, Robert Casadesu, Leon Fleisher, William Kapell and Rudolf Serkin, pianists; Dorothy Maynor, soprano, and two members of the Orchestra, William

Kincaid, flutist, and James Chambers, horn. The Youth and Children's concerts will feature special soloists.

WILLIAM E. SMITH

## Premieres Scheduled By Philadelphians

Orchestra to Open New York Season—American Works Given Prominent Place

Three world premieres are on the schedule of the Philadelphia Orchestra which opens its 26th New York concert season on Oct. 2 at Carnegie Hall with Eugene Ormandy conducting. They are Bohuslav Martinu's Fourth Symphony, which is being given its first performance by the Philadelphians at the direct request of the composer; Jean Marie Leclair's Concerto Grosso, as arranged by Dubensky, and a new composition by Efrem Zimbalist, "Portrait of an Artist". Dates of these premieres are yet to be announced.

American composers will also have a prominent place on the Philadelphia Orchestra programs. Works by George Antheil, Walter Piston, Paul Creston, Samuel Barber, Aaron Copland, Lukas Foss, Bernard Rogers, William Schuman, Anis Fuleihan and Harl McDonald are on the performance schedule.

For the second time in its 26 years of New York concerts the Philadelphia Orchestra will officially open the New York orchestra season, appearing two days before the Philharmonic-Symphony, which opens its season Oct. 4.

Ten concerts are on the New York schedule, of which eight will be conducted by Mr. Ormandy. Guest conductors in the New York series will be Bruno Walter and Pierre Monteux.

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## MUSICAL NATIONALISM AND PATRIOTISM

(Continued from page 6)

sic". But because Mr. Chase's interests at this point are hemispheric, he continues with an observation that makes our minor premise totter on its foundations: "This works to promote nationalism up to a certain point. But what actually happens is that when composers become deeply interested in folk music they usually end by forgetting all about national boundaries". In the next paragraph he makes this statement: "The deeper we delve into folklore and folk music the more traits we find in common." Our patriotic desire to produce national music and the desire of many of our composers to achieve an immediate usefulness has led us, if Mr. Chase's observations are true, to an interpretation of the function and character of folk music which is based on a most superficial understanding of that function and character.

That this superficial understanding has a long history is shown by an interesting passage which the present writer discovered recently in a pair of volumes relating the observations made by a Prussian officer of the Napoleonic Wars when he was travelling in the United States in 1818 and 1819.<sup>2</sup> After describing the vigorous and obviously much enjoyed dancing of German-speaking Americans to the fiddle playing of what he calls "Janky

<sup>2</sup>J. Val. Hecke, *Reise durch die Vereinigten Staaten von Nord-Amerika in den Jahren 1818 und 1819*.

dodel", he remarks: "What is not characteristic in the nature of a people and also at the same time national is never satisfying, and such is the case with these dances which are borrowed from a strange nation. I waited with impatience for a German waltz". Here Hecke discerns that "Jonky dodel" was not "characteristic" or "satisfying" to him as he waited for a waltz, but his impatience apparently blinded him to the obvious fact that his German descended friends, in whose veins ran the same German blood as in his, were having no difficulty whatever with the "dances which are borrowed from a strange nation".

OTHER aspects of this minor premise can be cited to demonstrate its falsity. Twentieth-century civilization in the United States is largely urban in character. Even most of those who do not actually live in cities and towns are paced by those who do. But the folk music which seems most to interest those who support the theory of nationalism under discussion is collected in areas which obviously represent what the sociologist calls "culture lag". How can music which actually stems from an environment so far removed from modern America as the Elizabethan England which Sharp's collection represents be vital as the basis for a national American music?

In many urban areas in the United States folklorists have discovered

interesting folk music among rather distinct racial and occupational groups. Here, again, it takes no great discernment to discover that this music represents culture lags, felt rather poignantly at times by the groups themselves.

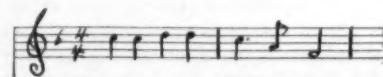
The statement that "folk music expresses the distinctive national character" simply is not true for the twentieth-century United States.

The conclusion of the basic syllogism, clinching Mr. Sharp's argument and expressing, to use Mr. Chase's language, the "aesthetic principle" for musical nationalism is based upon premises that cannot be supported. Here it is again: *Therefore the composer of national music must use folk music as the basic material for composition.* It just is not true. Moreover, its falsity has been demonstrated time after time.

### Condemned Tchaikovsky

The "Five" were going to compose truly Russian music on this principle, and they condemned Tchaikovsky because he wasn't particularly interested. But who, now, would insist that the "Five" made music that was more Russian than Tchaikovsky's? Whatever any of them did that feels Russian to Russians (and it might be doubtful if anyone else is in a position to judge) must have been the result of something much more fundamental than their use or avoidance of folk tunes.

Some years ago the Columbia Broadcasting System set up, for the School of the Air, a course of lessons in American folk music, directed by Alan Lomax. Folk tunes were selected, and composers commissioned to write short orchestral pieces based upon them. Here, surely, was an ideal opportunity to demonstrate the vitality of the folk-song theory. One instance of what happened will serve to illustrate. Nathaniel Dett did a short work for orchestra based upon the song "Auction Block No More." From that tune he extracted the following motive:



The resulting piece was a weak version of what Tchaikovsky did with the same motive—his derivation is obvious—in the 1812 Overture! American National music!

The truth of the whole matter is that folklorists have sold our composers a "bill of goods". The idea that a composer must use folk music as his basic material—that he must immerse himself in the great wealth of our folk music—in order to compose national music, is totally false. The only thing that can be expected from such a process is the kind of nonsense of which numerous examples will occur to most readers.

THIS is not to be understood as a denial of the great beauty of much folk music. We owe the folklorists a great debt for making it available to us. Nor is it to be understood as a remonstrance to any composer who may feel himself genuinely inspired to use the material of folk music. It is, however, a strong denial of the whole idea that folk music will provide the way to

a vital national music. That idea is false; any hope based upon it, any educational endeavor with such hope at its foundation, will certainly lead to frustration.

If nationalism in music is desirable—and the whole idea is as greatly in need of examination as is the idea of political nationalism—it must come in another and much more complex manner. But that is another story beyond the confines of this discussion.

Musical patriotism we might hope to achieve. That means simply to put up a fight for what is already ours, to insist that our native composers have the hearing they deserve.

Here is a sample of what American musical culture tolerates:

It happened during one week early in the Spring of 1944. The Columbia Broadcasting System secured the performance rights to the latest Shostakovich symphony. The purchase price for one performance was said to have been ten thousand dollars. The music was flown on microfilm from Russia, with more than adequate publicity. The performance took place with acres of space devoted to it in the public press.

### Study French Overtures

The same week saw the publication of "A Conductor Looks at American Music" by Eugene Goossens, for a large gathering of musicians and music educators assembled in Cincinnati in the Volume of Proceedings of the Music Teachers National Association, Series 38. Mr. Goossens tells our composers what to do: "Go home, gentlemen, and study the witty overtures of the lighter French school if you want good models". "Give us more illustrative music, gentlemen, and emerge from your lofty philosophic contemplations. . . . The public is aching to love you—give it some tangible evidence of your own affection by sometimes writing music which conjures up a picture which will stimulate its imagination. The public loves pictures. If only it had an American musical rotogravure as part of its weekly concerts! Or how about the musical equivalent of the funnies? . . ."

A patriotic American need not be a musician to draw the proper conclusion from these incidents. Our composers will not take this conductor's advice, but they may make the more dangerous mistake of being fooled by the folk-song fallacy.

### Poché Lists New Orleans Concert Attractions

NEW ORLEANS.—Irwin Poché, manager of the Auditorium, recently announced his attractions which, with those to be supplied by the Philharmonic Society, the New Orleans Symphony and the New Orleans Opera House Association, will make the coming season eclipse any series of attractions in local music annals. Mr. Poché's bookings thus far include: Regina Resnik, Miliza Korjus, Igor Gorin, Gladys Swarthout, Alec Templeton, Andres Segovia, Larry Adler, Paul Draper, Tito Guizar, Ballet Russe de Monte Carlo, Rosario and Antonio, San Francisco Ballet, Ballet Theatre, Markova and Dolin, Victor Borge, Don Cossack Chorus and Dancers, Baccaloni and his Comedia dell'Arte Players. In addition Mr. Poché's list numbers drama and lectures.

H. B. L.

## Concerts For Young People



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Pianist



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## Honegger Ballet Has Paris Premiere

**"Call of the Mountain"  
Uses Swiss Folklore in  
Score and Libretto**

By EDMUND J. PENDLETON

PARIS

INCIDENTALLY furnishing suitable entertainment for the many G. I.s visiting the capital, the Paris Opera has given particular attention to the ballet this Summer. The "Call of the Mountain", a new ballet in three tableaux, music by Arthur Honegger, had its premiere at the opera under the musical direction of Louis Four-estier, with choreography by Serge Peretti. Homage is rendered by the composer to Switzerland, the land of his parents. The ballet is built on the theme of the awe-inspiring fascination which mountain heights exert upon human consciousness.

Mr. Honegger chose as a setting the yearly pastoral celebrations held at Interlaken at the beginning of the 19th century. A rather banal love story serves as the skeleton upon which the music is hung. The first tableau depicts a characteristic mountain village with a dominating peak in the background. It is a holiday. A young Scotsman, MacGuire, in love with a Swiss girl, perceives that she prefers a shepherd. Desperate, he vows to climb to the top of the mountain. The second tableau represents the strenuous climb. Caught in fog and storm, MacGuire loses hold and falls. Snowflake fairies, wind-spirits and horned gnomes surround the Scotsman as he regains consciousness. Soothed and menaced in turn, he is finally freed from this strange world by the legendary Virgin of the Glaciers who

causes the spirits to vanish and the village to reappear far below. MacGuire descends, but keeps a longing in his heart for the hills.

Mr. Honegger has made the most of the opportunity for description afforded by the various tableaux. Many references to Swiss folklore can be recognized in his music. Although a little too obvious in the opening scene of festivity, the score reflects the composer's mastery and personality throughout. Starting from a heavy effortful theme in the basses and rising to screaming heights only to roll downward again, the music in the second tableau, depicting MacGuire's climb and fall is highly impressive.

Serge Peretti, in the principal role, won generous applause. Other important members of the cast included Mlles. Chauviré, Guillot and M. Bozzoni. Décors and costumes were by Roger Wild.

Jacques Ibert looms gradually as one of France's foremost composers. More and more of his works are being performed, and the taste, finesse and intelligence which permeate his writings are being prized. At a recent concert devoted exclusively to his works by the National Orchestra, an "Overture for a Fête" was played for the first time. In the form of an extended toccata, the composition opposes two themes, a vivacious contrapuntal motif and a chorale-like melody. A rich orchestral palette and technical prowess contribute generously toward producing the intended effect of gorgeousness.

A distinctly new trick to be offered concert goers is piano-and-violin improvisation in public on themes formed of isolated notes given on the spot by members of the audience. Improvisa-

tion by a single performer was frequently practiced on the concert stage during the last century but has gradually dropped out. Outside "hot jazz" it has been exceedingly rare to hear two people improvise anything together, above all, a composition in sonata form.

Two young musicians, both winners of the prix de Rome, Pierre Sancan, pianist, and R. Gallois-Montbrun, violinist, have the distinction of being the first to offer this new concert attraction, which they do with remarkable ease. At their recent recital in Gaveau Hall, which was terminated by an improvisation in the form of a sonata andante, attractive pieces for violin alone (composed chiefly as études) by M. Gallois-Montbrun and quite interesting piano pieces by Mr. Sancan were heard for the first time. It would be a pity if the improvisation "stunt" overshadowed the artists' value as concert performers which is very real.

### Stern Work Played

An audition of the works of another prix de Rome winner, Marcel Stern, was given in a post-season concert by the National Orchestra, Maurice Rosenthal conducting. A short orchestral suite "Divertissement" revealed rhythmic qualities and an amusing alertness. Several songs, interpreted by Roger Bourdin, are enveloped in pleasantly harmonious settings. An ambitious symphony, titled "Liberation," was disappointing. Void of any particularly personal aspects, its form and short-winded fragments employed in long developments are terribly scholastic. On the whole the larger work did not fulfill the real promise contained in the earlier "Divertissement".

Sergeant Eugene List won a marked personal success at his first concert before a European audience in the

Champs-Elysees Theatre with the National Orchestra. His brilliant performance of Tchaikovsky's Piano Concerto in B flat minor won prolonged applause for which he had to bow in acknowledgment several times.

Rudolph Dunbar, Negro orchestra conductor and war-correspondent from Jamaica, proved himself to be a sensitive and able musician at his concert with the Conservatory Orchestra in the Champs-Elysees Theatre at the end of the season. William Grant Still's Afro-American Symphony particularly interested the audience by its characteristic local color and rhythms. The composer's shorter piece, "In Memoriam", in spite of its reverential spirit and warmth pleased in a lesser degree.

Winding up with "Oedipus Rex", the National Orchestra of the French Broadcasting System terminated the presentation of the complete works of Igor Stravinsky which it had undertaken to perform in seven festivals. Following in fairly rapid succession, these festivals were planned in such a way as to form varied programs and to present a bird's eye view over the composer's output. Credit is due Maurice Rosenthal, conductor, and Henri Barraud, broadcasting director, for the happy accomplishment of such a project.

### Mexicans Form

#### New Concert Association

MEXICO CITY.—The Asociacion Mexicana de Conciertos, a civic project has been organized for the purpose of presenting artists in the Bellas Artes and in twenty-three cities throughout the Republic. Not only local talent will be represented but artists from the United States and Canada will be considered. George H. Dalrymple will represent this organization north of the border.

# ERNEST HUTCHESON

## PIANIST

### Announces

The re-opening of his  
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on October 15

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#### Residence:

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Tel.: SA. 2-6562



## It's Over, Over There

"WE won't be back," runs George M. Cohan's famous song, "'til it's over, over there."

Well, it is now over—over there and everywhere—and they are coming back, the men who gave years out of their lives to defeat the enemy and to give the peoples of the world one more opportunity to put their house in order and live together like human beings.

Warfare, carnage and violent death are strange companions for music. Yet music became intimate with these frightful spectres during the struggle and it can contemplate with pride and satisfaction the humanitarian role it played, and is continuing to play, in the military sphere.

Innumerable musical performers have circled the globe to bring entertainment and cheer to fighting men. The practical benefits of music have been widely exploited in veterans' hospitals and in industry. Indeed, for the first time, we have come to realize the tremendous psychological and therapeutic potential of the art.

MEANWHILE, the purely artistic uses of music have not been neglected. Concert, opera and radio enterprises have made tremendous advances during the war years and currently stand at a pinnacle of popular interest and favor. It is our first business in the post-war era to see that these gains are not dissipated, but consolidated; to make the fullest use of current public enthusiasm in achieving even higher standards and a wider distribution.

Then there is the matter of the peace. Music helped, in its way, to win the war. It must not now forget its responsibilities in securing and keeping the peace. Music's powers of international communication and its unique ability to establish basic sympathies and understandings among socially dissimilar peoples must be brought into play on a large scale, and in accordance with an intelligent and well co-ordinated plan.

The war, for all practical purposes, is over, and the men are coming back. But in the larger economic, social and philosophic sense, the issues which underly the war are still far from solution. As a natural agent of coalescence, music has a job to do there. The time has come to get on with it.

And that brings us to the question—

## What About Our International Cultural Relations?

BY the time this goes to press, the Office of War Information will be no more and some of its functions, on a greatly reduced scale, will have been taken over by the State Department.

We have expressed ourselves before as favorably disposed toward the OWI—toward

the idea and the ideal behind it, at least. It may have been, and probably was, extravagant and inefficient, as its critics have claimed, and its direction may not have been too intelligent in all departments. But it was making an ambitious effort to do something that has been sadly in need of doing for a very long time, war or no war.

That thing is selling America, on a social and cultural basis, to the rest of the world, and engendering a respect for this country abroad that goes beyond tongue-in-cheek curtsies to Mr. Moneybags.

IT seems difficult for the man in the street, and even for some of our legislators who should know better, to believe that peoples of other nations could have any but the kindest thoughts and the deepest brotherly love for the people of America. Haven't we been the easiest kind of creditors to the world? Haven't we been generous to a fault with our charitable contributions wherever and whenever needed? Haven't we fought other people's battles (which were also our own) all over the globe?

Of course we have. But mere fawning gratitude for favors received never built a healthy nor an enduring friendship. Even winning a war and restoring political freedom to a people who had lost it are not sufficient to win the true affection and warm fellowship of those people. A statement made recently by Capt. Sidney Waugh, who served as a Military Government officer in the Italian campaign, is far from reassuring. It is no use attempting to hide the fact, said Capt. Waugh, that American GI's and Italians hate each other.

This is a state of affairs which cannot be met on the military or the diplomatic level. It is a job for a ministry of human relations. The most extensive and painstaking projects must be set in motion to bridge the intellectual and spiritual chasm which lies between international neighbors now living only a matter of a few hours traveling time from each other.

BUT at this juncture—the most crucial point in the war's denouement, more crucial in some respects than the period of actual hostilities—the United States dismantles the agency specifically designed to win friends and influence people. The State Department will, it is said, carry on some of this urgent work. But the department has not the facilities, the personnel nor the money to make more than a token effort. High pressure propaganda of the type emanating from Russia, England, China and several other countries costs a great deal of money and requires the services of a large corps of experts in a wide variety of media. No cubby-hole office tucked away in the State Department will ever be able to match it.

There is no necessity to itemize the numerous ways in which music could serve the



Marjorie Lawrence, with Her Husband, Dr. Thomas King, Chats with Queen Elizabeth of England Following an Informal Recital Given by the Wagnerian Soprano at Buckingham Palace

American cause abroad and the cause of world understanding in general. We have mentioned several of them before. Music, we repeat, is a natural medium of international communication. It is an ages-old form of Esperanto which peoples everywhere understand instinctively. True, it would be only one point of contact, but it would be a powerful one. It is a matter for deep regret that music now may never have its opportunity to serve fully.

## American Salzburg

THE motion to establish an American Salzburg Festival has been made by Frederick C. Schang, Jr., of Columbia Concerts, and seconded by Erich Leinsdorf, conductor of the Cleveland Orchestra, and everybody else who is cognizant of America's current leadership in the realm of music. That leadership entails both opportunities and responsibilities.

One of the opportunities obviously is the establishment, with the talent, the means and the know-how now at our disposal, of a major world-festival of music. Mr. Schang suggests that we sound the characteristic American note by locating the festival in some typically American and surpassingly beautiful setting like Santa Fe, New Mexico. Mr. Leinsdorf thinks the United States is too big for just a single festival and that a series of regional festivals is in order. Both ideas, or a combination of them, have much merit, and we shall discuss them at greater length later on.

Meanwhile, let us not forget the responsibilities. Louis Biancolli, of the New York *World-Telegram*, has pointed out the responsibility of any such super-festival to contemporary composition and the American composer. We concur heartily with Mr. Biancolli and add the further admonition not to lose sight of the native performer, nor of the native folk-art generally.

Let this festival be a basically—and pointedly—American institution, just as the Salzburg Festival has always been essentially European. Let's not try merely to transplant the Salzburg Festival. This is one of the responsibilities, and an important one, which our leadership places squarely upon us.

## MUSICAL AMERICA

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FOR some time now rumors have been tossed back and forth about the possibility of **Leonard Bernstein** playing the role of Tchaikovsky in a motion picture about the composer's life. Thus far Mr. Bernstein, who made history in Carnegie Hall a while back by conducting a formal concert in a business suit ("zoot") and bow tie, maintains that he will not. But the fact remains that he has made a "successful" screen test.

From the old shoes and rice department comes the news that **Mimi Benzell**, Metropolitan Opera soprano, was married, late in August, to Louis Kaufman, an attorney. After a Cape Cod honeymoon Miss Benzell will fulfill a series of concert engagements before returning to the Metropolitan. . . . When **Joseph Schuster** appeared at a Grant Park concert in Chicago he enjoyed the double distinction of being not only the only cellist to appear as soloist there, but also drew an audience of 26,000—the largest attendance of the season. . . . **Anne Brown**, Gershwin's original "Bess", tells us that her favorite drink is a "Vitamin-Plus-Cocktail", concocted with juice from bananas, carrots, apples, celery, a raw egg and honey. Sounds potent!

"Happy Birthday To You" will be sung in fine style for King Christian of Denmark on Sept. 26. **Heldentenor Lauritz Melchior** has accepted His Majesty's invitation to return to Denmark to sing for the occasion. Mr. Melchior will take with him several recorded albums of Scandinavian songs—the first to reach Denmark since before the war. . . . Another official government guest was **Lily Pons** who flew to Paris in August to sing at the Opera at the Anniversary Celebration of the Liberation of Paris. While there the soprano was made official daughter of the famous French First Division headed by General LeClerc.

Other globe-trotting musicians are resuming their activities abroad now that the war is over. **Bronislaw Huberman**, violinist, is currently engaged in a tour of Holland, Belgium, France and Sweden. Late in September Mr. Huberman will give a benefit concert in England's oldest hospital, St. Thomas. He will return to this country for engagements with the Philharmonic-Symphony of New York and for the Friends of Music. . . . **Adolf Busch**, violinist, flew to Reykjavik in Iceland for a series of concerts late in August. Mrs. Busch accompanied her husband on the trip and was eager to see the fabulous land of Siegfried and Brunnhilde. Mr. Busch will begin an eight week tour of this country with his Little Symphony in October.

Another foreign visitor, by proxy, at least, was **Emanuel List**, bass, who sent a recorded greeting to the opening of the Salzburg Festival. After congratulating his former Austrian countryman upon their liberation, Mr. List sang Mozart's "In diesen Heiligen Hall" . . . **Hilde Somer**, pianist, also sent greetings to the festival via radio OWI. She played a transcription of music from Strauss's "Die Fledermaus".

During a U.S.O. tour through Africa, the Middle East, Italy and Europe, **Edwina Eustis**, mezzo-soprano, sang for six days on Ascension Island. She is the first woman ever to set foot there. In Persia Miss Eustis performed for the Shah, in Cairo for King Farouk, and in Yugoslavia for King Peter. . . . **Alfred Wallenstein**, the first North American conductor to lead the Symphony Orchestra of Mexico received the rarely bestowed honor of a popular fanfare at the end of his series of concerts. At present Mr. Wallenstein is in Los Angeles arranging for the forthcoming season of the Philharmonic.

**Elisabeth Schumann** made her first appearance in London since 1939 when she sang in Albert Hall with the BBC orchestra. After a series of twelve concerts Miss Schumann will present camp concerts for American soldiers still in England. She will return to the States by Nov. 1. . . . Lt. **Walter Ducloux**, at present serving in the Army overseas, is doing considerable conducting in France and Czechoslovakia. . . . The Bronze Star has been awarded to Lt. **Martin L. Bernstein**, member of the music faculty of the New York University. Lt. Bernstein persuaded a German General and staff to surrender without regard for his own safety. . . . Ballad-singer **Richard Dyer-Bennet** recently returned from a U.S.O. tour to the Philippine area where he sang for thousands of wounded servicemen. Mr. Dyer-Bennet will begin his first national concert tour in October.

HARRY MARLATT



Ernest Hutcheson with Two Students, Muriel Kerr (Right) and Jerome Rappaport



At Hollywood Bowl, Marguerite Liszniewska, Pianist, with Fritz Reiner and Mrs. J. J. Carter, President of the Bowl Association

### Requiescat

Music lovers mourn the Passing of New York's Historic Academy of Music at 14th Street and Irving Place. The structure is being torn down to accommodate an office building.

1925

### Quite a Record

The "Lower Rhine Festival" which is held annually in Düsseldorf, Aachen or Cologne, was recently celebrated in honor of the fact that it is 1,000 years old.

1925

### But Where Are the Snows of . . .

S. Hurok Announces a Few Fall Dates Are Available for Ernestine Schumann-Heink, Fedor Chaliapin and Anna Pavlova with Her Ballet Russe.

1925

### Beat It Out

New Jazz Opera, "The Music Robber", Based on Mozart's Life, Given in St. Louis. Gladys Swarthout Plays Composer's Wife.

1925

### And Also, "Libiamo, Libiamo!"

The W.C.T.U. in Kansas City has passed a resolution banning all Nursery Songs mentioning alcoholic drinks. Songs included—"Old King Cole" and "Sing a Song of Sixpence, a Pocket Full of Rye".

1925

servatories making for the continuation of the musical training for servicemen who will soon be released?

To be more specific: "Will Juilliard Graduate School accept for their opera class on scholarship men singers over 30 years of age who at the time of induction into military service would have been eligible (under 30 years of age)?"

Sincerely,

MARVIN A. GARDNER,  
1st Lt., T. C.

So far as we know at present, the schools of music of the United States have not established any blanket policy in regard to returning service men seeking to continue their musical education. Under the GI Bill of Rights, of course, men with the proper qualifications are entitled to further education in any institution they choose. So far as the Juilliard Graduate School is concerned, we are informed by William Schuman, new president of the school, that allowances definitely will be made for service men, but that each case would be dealt with separately and on its own merits. We assume that our correspondent will find a somewhat similar policy in operation in most schools of music.—EDITOR.

## FROM OUR READERS

Ursinus College,  
Collegeville, Penna.

Dear MUSICAL AMERICA:

You found, as I did, Mrs. Caruso's mistake in mentioning "La Forza del Destino" as the opening night of the 1918 season. However, you have made a mistake yourself in your article. It was while singing Nemorino in "L'Elisir d'Amore" that Caruso ruptured a vein in his throat. It did happen in Brooklyn at the Academy of Music as the article states, but it was not in "Pagliacci".

Yours truly,

Carl Rolka

Brooklyn, New York

Dear MUSICAL AMERICA:

I liked your poll of music critics' radio favorites. Although I don't agree with them all the way, it was interesting to compare their choice with my preference.

I also want to thank you for such a fine magazine. I read all your features and the current news with eagerness, but I just think your radio department is tops and I wish it were bigger. I also like the new column on latest record releases.

Very truly yours,

Gloria Martino

Manila, P. I.

Dear MUSICAL AMERICA:

I wish to take this occasion to tell you of my appreciation of and enjoyment that I have derived from MUSICAL AMERICA. It is one of the two magazines which I have requested to be sent to me while serving overseas.

There is one question I would like to ask:

Being only one of a large number of servicemen whose musical training has been interrupted by the way, "What provisions are our musical con-

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## Chautauqua Completes Extensive Musical Season

**Autori Conducts Symphony—Opera Performances Are Given**

CHAUTAUQUA, N. Y.

THE Chautauqua Institution, on Aug. 26, completed its most successful musical season in several decades. For eight weeks more than 30,000 persons enjoyed a continuous festival of recitals, concerts, operas, ballets and plays.

The Chautauqua Symphony, directed for the second season by Franco Autori, presented 23 concerts. Piano soloists for the season included James Friskin, Paul Wittgenstein, Webster Aitken, Grace Castagnetta, Mildred Waldman, Egon Petri and Harrison Potter. Stringed instrument soloists were Georges Miquelle, Patricia Travers, Nathan Gordon, Ariana Bronstein and Mischa Mischakoff, concertmaster of the orchestra. Vocal soloists were Evan Evans, Andrew McKinley, Pauline Pierce, Hugh Thompson, Suzanne Fisher. The Columbus Boychoir also appeared.

A pleasant variety of opera performances were presented—"Pinafore", "Cox and Box", "Lucia de Lammer-

Andrew McKinley as Don Jose and Pauline Pierce as Carmen Appear in the Last Act of the Bizet Work at Chautauqua



moor", "Carmen", "Barber of Seville", "The Bat" and "La Traviata". Alberto Bimboni and Edgar Schenkman conducted the operas which were under the artistic direction of Alfredo Valentini. Principal roles were sung by Josephine Antoine, Jean Carlton, Jean Browning, Pauline Pierce, Annette Burford, Hugh Thompson, Gean Greenwall, Andrew McKinley and Clifford Menz.

The Chautauqua Choir, under the direction of Walter Howe, gave many concerts using up to 500 singers. The choir included in its membership the Columbus Boychoir and the Chautauqua Boy and Girl Choirs, members from the youth organizations, as well as the adult group.

The 65 persons comprising the Chautauqua Student Orchestra gave two concerts directed by Edward Murphy. Other special events were appearances by Florence Wickham's Ballet Group and the Westinghouse Educational Center Male Chorus.

The School of Music at Chautauqua enjoyed the largest enrollment in its history. Members of the staff gave lectures, "Adventures in Music" and five lectures were given by Marion Bauer and Harrison Potter.

Plans for the 73rd assembly of Chautauqua Institution, which will open June 30 next year, are well advanced under the direction of Ralph McCallister, director of programs and education.

strong and Mrs. Russell Taylor Hatch were a few of many from out of the state who attended.

The majority of the meetings was held at Colony Hall and the MacDowell Colony Library. The program included an address by Mr. Spaeth; a memorial concert honoring Mrs. H. H. A. Beach at the Peterborough Golf Club; musical numbers at various sessions presented by Andrew M. Heath, Jr., pianist, Plymouth District winner in the Student Musicians Contests; Francis Barnard, bass, a New Hampshire entrant in the Young Artists Auditions; Mary Perrino, pianist; Alice Farnsworth and Evelyn Adams, sopranos; as well as the Peterborough MacDowell Chorus conducted by Kenneth Jewett, a forum on Federation problems.

A tour of the Colony and a reception at Mrs. MacDowell's home were highlights of the meeting.

### Jackson Symphony Plays Engel Works

JACKSON, Miss.—Theodore Caskey Russell, musical director of the Jackson Symphony, gave his baton over to Lt. (j.g.) A. Lehman Engel, who conducted three of his own compositions with the orchestra recently.

All three of Lt. Engel's compositions were received enthusiastically by the audience, but his March, "Tito", was the most exciting and perhaps the best liked. The newest work, "Film Music No. 1", showed a tenderness of line which was not as strongly marked in his earlier "Report to Judy".

The orchestra, organized a little over a year ago, has been strengthened by the addition of several new players since the last concert. The program last week included a Handel Concerto Grosso, Schubert's "Rosamunde" Overture, Meyerbeer's "Coronation" March, Grieg's "The Last Spring" and Weinberger's Czech Rhapsody.

M. A. B.

## National Federation of Music Clubs Meets at Chautauqua

**Audition Winners Perform—Composition Forum Is Held**

A "CHAUTAUQUA Week-End" under the auspices of the National Federation of Music Clubs will in all probability be a permanent feature of both the Music Clubs and Chautauqua programs.

The first week-end which closed July 30 was planned by Mrs. Charles H. Pascoe and brought a limited number of Federation visitors from distant states because of the confused travel situation and the paucity of available hotel rooms. However attendance was large at all special events since many Federation members are all-season residents of Chautauqua.

The program opened July 27 with a meeting of the Chautauqua Woman's Club at the Hall of Philosophy at which Mrs. Ambrose L. Cram, president, presided, with Mrs. T. C. Donovan introducing the Federation guests, and continued with a Talent Aid program at the Chautauqua Woman's Clubhouse at which several state winners in the Federation's Young Artists Auditions were featured. In the evening Federation officials were special guests at a performance of "Carmen." On July 28, the Federation's 1945 Young Artist Winners, Eunice Podis, pianist, and Paula Lenchner, soprano, were soloists with the Chau-



Members of the National Federation of Music Clubs Meet in Chautauqua. From the Left: Mrs. Harold Wagner, Mrs. Charles H. Pascoe, Tuza Santo, Soprano; Mrs. Harrison Potter, Mrs. Guy Patterson Gannett and Marion Bauer

tautauqua Symphony.

Marion Bauer presided in the afternoon at an American Composition Forum in the Hall of Philosophy. Mrs. Guy Patterson Gannett, president of the Federation, spoke briefly of post-war plans. Participants in the forum were Charles Wakefield Cadman, George William Volkel, Re-

becca Clark, Rollin Pease, Walter Howe and Donald S. Fuller. A program of contemporary works was given in which the composers represented were William Schuman, Margaret Star McLain, Miss Bauer, George Gershwin and Aaron Bodenhorn.

As a courtesy to the Federation, two American works were featured on the Sunday afternoon Chautauqua Symphony program, Charles Wakefield Cadman's "American Suite" and Aaron Copland's "Portrait of Lincoln". The Sacred Song Service in the evening, conducted by Walter Howe, was dedicated to the Federation and composed entirely of works of American composers. Ralph McCallister and other Chautauqua officials, as well as the Federation guests, expressed themselves as highly pleased with the week-end and desirous of making it an annual event.

Many officers of the Federation attended another midsummer event under Federation auspices, the meeting of the New Hampshire State Federation at the MacDowell Colony on July 19 and 20. Mrs. Guy Patterson Gannett, Mrs. Ada Holding Miller, Ruth Ferry, Sigmund Spaeth, Louise H. Arm-

### Jeanne Behrend Leaves on Brazilian Tour

Jeanne Behrend, pianist and specialist in music of South America, left from Miami by plane on July 29 for a tour of Brazil. Five recitals in a three-month period have been arranged for her in Rio de Janeiro by the Brazilian composer, Heitor Villa-Lobos. A grant from the U. S. State Dept. will finance the tour. Last January Miss Behrend interested Villa-Lobos by her performances of his music and an appearance at his concert was the result, followed by an invitation to visit Brazil.

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## Robin Hood Dell Gives Scheduled Concerts Despite Inclement Weather

Dimitri Mitropoulos, Conductor of the Wagner Program, with Soloists Astrid Varnay, Emery Darcy and Alexander Kipnis



By WILLIAM E. SMITH

PHILADELPHIA

THE 1945 Robin Hood Dell season will be entered in the annals as the finest artistically and also the rainiest. The weather caused headaches to Dell officials, subscribers, city desks and radio services. Although the entire slate of 28 concerts was fulfilled within the seven weeks from June 18 to Aug. 5, rain and threatening weather caused 15 postponements, the highest number for any Dell season thus far. Many concerts took place under unpromising skies with audiences smaller than they would likely have been if the weather had shown favor. On the basis of the largest number of pre-season subscribers in Dell records and a Friends of Robin Hood Dell Association membership of nearly 800 contributors of \$50 or more to the general operating fund, the management anticipated the greatest aggregate total attendance for any season—perhaps between 200,000 and 205,000. However, from the very outset the weather upset schedules and events, and through July the situation became more discouraging than ever although the policy of four concerts a week with three evenings available for postponed programs, helped somewhat. Prolonged bad weather therefore vitiated the estimates of attendance and renewals of coupon-books and the season's total was 190,000. This was about the same as for the 1944 series, the final week of which was marred by a transit strike.

### Deficit Covered

The 1945 season also ended with a deficit of between \$15,000 and \$20,000. This, states, Manager Hocker, has happily been met by contributions from public spirited men and women, and from the Friends of Robin Hood Dell Association. The costs of the season were higher than previously although admission prices remained approximately the same as for 1944. A substantial part of these added costs are attributed to increases in musicians' salaries because of five rehearsals weekly instead of four as in the past several seasons.

Needless to say, Dell concerts this summer had a unity, co-ordination and spirit only possible when conductor and players know one another and are given a chance to really go over the music with some thoroughness—a chance absent in some of the country's outdoor series.

Besides the 22 concerts conducted by Dimitri Mitropoulos, Andre Kostelanetz did three; Sigmund Romberg, two; Franz Allers, one. The season witnessed the debut of the Robin Hood Dell Chorus in Verdi's "Requiem," one of the series' highlights. Organized and trained by

Walter Baker, the chorus will be continued and employed in several choral-orchestral masterpieces planned by Mr. Mitropoulos for presentation here next Summer.

A Wagner program consisting of the entire first act of "Die Walküre" and excerpts from "Götterdämmerung" on July 30 got the final week of the season off to a most rewarding start and won the resounding plaudits of a crowd announced as 10,000. Mr. Mitropoulos commanded superb achievements from the Dell Orchestra and three Metropolitan Opera soloists—Astrid Varnay, Emery Darcy and Alexander Kipnis—endowed their interpretations with artistry and authority of a high order. Everything combined to make it a memorable evening.

### Miller Work Played

Postponed by rain from the previous evening, an all-orchestral bill on Aug. 1 introduced, locally, Charles Miller's folk rhapsody, "Appalachian Mountains," based on folk tunes of the mountain people of the Carolinas, Virginia, Kentucky and Tennessee. Of pleasing substance and texture, the piece was conducted by Mr. Miller, a violinist in the Dell and Philadelphia Orchestras, and a large audience accepted it appreciatively. The remainder of the list, directed by Mr. Mitropoulos provided Brahms's Variations on a Theme by Haydn, Brahms's Second Symphony, and Glazounoff's Overture on Greek Themes, probably a novelty to most present since there is no record of its performance here in many years.

On Aug. 2 Mr. Mitropoulos furnished a Mozart-Berlioz program. The former composer was represented by his Concerto in E flat for Two Pianos in which Vitya Vronsky and Pfc. Victor Babin demonstrated skillfully and expressively a duo-pianism of stellar degree. An audience of 11,000 greatly enjoyed the artists' finesse and applause earned several encores. The Berlioz contributions included the "King Lear" Overture and "Harold in Italy," with the viola solo passages played by Samuel Lifschey.

Put off to Aug. 4 because of rain, the final event featured Franck's Symphony in D minor and Tchaikovsky's Fifth Symphony. An audience of 17,000 packed the Dell and not only set a record for the season but for all Summers to the present. The concert turned into a thrilling tribute for Mr. Mitropoulos, the musicians of the Dell Orchestra and the huge crowd rising to applaud and cheer him when he came on stage after intermission, during which Manager Hocker had made formal announcement of the conductor's acceptance of a three-years' contract as Dell artistic director and principal conductor.

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## Grant Park Series Ends Season

**Record Crowds Attend—  
Prominent Soloists Are  
Presented**

CHICAGO.—The eleventh season of Grant Park Concerts—by far the most successful in the history of the park—ended on Aug. 19. There have been eight weeks of concerts this season, with five concerts a week, three by the Grant Park Symphony, the other two, band concerts. More than thirty-five soloists and five guest conductors have been presented. On Thursdays, the Army and Navy bands have presented numerous soloists from their enlisted personnel.

Public response has been gratifying. Seldom have there been less than 20,000 present, while several especially attractive programs drew overflow crowds of 30,000. Even in the one or two downpours that came to damp the enthusiasm of the faithful, a surprisingly large number of music-lovers remained staunchly huddled under



Walter E. Larson

umbrellas to the end.

It was the purpose of Walter E. Larsen, managing director of the concerts and general supervisor of music for the Chicago Park District to engage the best soloists available in this country for the Wednesday and Friday concerts, and to present outstanding Chicago artists as soloists on Saturday nights. Sunday evening soloists included the ten young Chicago audition-winners—pianists, singers, and violinists—who had been chosen from 150 promising youngsters in competition last spring.

This has been Mr. Larsen's second season as managing director. While accepting congratulations on the high musical standard of the concerts—no other free concerts of anything like this caliber are offered elsewhere in the land—he promises a series at least equally interesting for next year.

## Cleveland Pops Set Attendance Record

**Coming Opera, Ballet  
and Recital Events Are  
Listed**

CLEVELAND.—Setting a new record for attendance here, the Pop Concerts presented by the Cleveland Summer Symphony directed by Rudolph Ringwall, played to more than 112,000 people in the twenty concerts given at Public Hall the past two months.

Soloists who won such popularity as to bring them return engagements were Tossy Spivakovsky, former concertmaster of the Cleveland Orchestra, playing the Tchaikovsky and the Mendelssohn Concertos, and John Sebastian, harmonica virtuoso, who offered music by Bach, Enesco, Schubert and others.

Cleveland artists included Beryl Rubinstein, pianist, playing the Grieg Concerto; Leonard Shure, pianist; Eunice Podis, National Federation of Music Clubs award winner, who made her fifth Pop Concert appearance; Henry Pildner, pianist; Donald Dickson, baritone, and Robert Marshall, tenor.

The orchestra, composed mostly of members of the Cleveland Orchestra, offered a large proportion of the classics as well as the more popular and familiar numbers. Mr. Ringwall's comments as usual were an important and pleasing feature of these informal evenings.

Handel Wadsworth and his Cain Park Theatre operatic group, played to upwards of 50,000 people in the performances given at this big open air theatre in Cleveland Heights. Colorful presentations were given of "Pirates of Penzance", "Katinka", "Naughty Marietta" and "Countess Maritza."

ELMORE BACON

## J. Wagner Presents Works in Buffalo

BUFFALO.—Coming to Buffalo unheralded, Joseph Wagner, conductor, composer and pianist, has taken over the Buffalo Philharmonic for its Summer season of Pop Concerts and has endeared himself to the crowds attending. Mr. Wagner, who for eighteen years, conducted the Civic Symphony of Boston, has achieved splendid results presenting programs finely balanced and carefully selected.

Air-cooled Kleinhans Music Hall, one of the most beautiful concert halls in America, has been filled to capacity for these weekly events which continue throughout the Summer.

On Aug. 14 Mr. Wagner presented, for the first time in Buffalo, his suite from the Ballet "The Birth of the Infanta" and earlier in the evening played his own Concerto in G minor for Piano and Orchestra, a highly interesting work.

B. R.



Following His Debut in Rio in "La Forza del Destino", Kurt Baum Poses for a Snapshot with Ernesto Templee, Mrs. Baum and Silvio Piergilli, Manager of the Teatro Municipal

## John Carter Returns From Overseas Duty

**Singer Was Navy Morale Officer  
—Was Stationed at Great Lakes  
and on Submarine**

John Carter, tenor, recently returned from overseas duty, has combined a great deal of music with his military service since his enlistment in the Navy four years ago.

Originally assigned to the Concert division of the Band, Music and Entertainment Department at the Great Lakes Naval Training Center, Mr. Carter was returned there in July, 1944, after a year and a half on active duty in the South Pacific.

Even while on submarine duty Mr. Carter entertained his Navy comrades. Lighter numbers he sang accompanied by the accordionist in the crew, who was quick to learn. Opera he sang without accompaniment. On the Sundays when it was possible to hold services, he led the choir in hymns. Music was always the pivotal point of the "happy hours", those few but treasured moments of respite that come to every fighting man, and it was up to Mr. Carter, as morale officer, to organize these impromptu sessions.

Back in the States, Mr. Carter was able, through his musical contacts, to bring such of his colleagues as Menuhin, Horowitz, Robeson, Pons and Kreisler to appear at Great Lakes Training Center. The Chicago Symphony gave several performances at the Center, and three times John Carter was guest soloist.

Until his transfer to Washington in May of this year, Mr. Carter appeared regularly on the weekly "Meet Your Navy" radio show and on the Sunday morning "Hymn Hour" with the Great Lakes Choir over C. B. S.

"During the day I trained 'boots' to make war and at night I trained them to make music," said Mr. Carter.

## Citizens Opera To Open in Chicago

CHICAGO.—Because of the great success with her recent opera festival at the International Friendship Gardens, Michigan City, Ind., where each performance was attended by more than 5,000 persons, Anna Fitzu announces the formation of the Citizens Opera Company.

The first production, Verdi's "Rigoletto", will be given on Sept. 22,

with Joanne Jennings, Michael Bartlett, George Czaplicki and Winnefred Heckmann. This opera will be followed by others with singers from the Chicago and Metropolitan Operas.

Miss Fitzu is offering opera to the people of Chicago with a price range in reach of all at the Ashland Boulevard Auditorium. Jerzy Bojanowski will conduct, the Chicago Opera chorus will sing, and Bernice Holmes will direct the ballet.

## Blaine Opens New York Publicity Office

Dorothy Blaine, former Chicago publicist, has opened a New York publicity office specializing in musical accounts. Miss Blaine handled publicity and advertising for the Metropolitan Opera's 1944 Chicago season, for the 1943-44 season of the Kansas City Philharmonic, along with non-musical association and commercial accounts. She served as musical account executive for Arnold and Jackson Public Relations, Chicago, handling the Chicago Symphony, the Ravinia Festival Association, and the Adult Education Council Piano Series.

Miss Blaine was once a correspondent for MUSICAL AMERICA. Associated with her are Charles B. Allen and Virginia Ahrens.

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## Swarthout Closes Watergate Series

### Smallens Conducts Tchaikovsky Program — Choir Appears

WASHINGTON.—For the two final concerts of the National Symphony's Watergate Series, Alexander Smallens and the players gave their audiences colorful and popular music. On July 25 the program was all-Tchaikovsky, and Tchaikovsky at his easiest to take. A sizable crowd heard the "1812 Overture," "Romeo and Juliet," the Andante Cantabile, "Sleeping Beauty Waltz" and the Fifth Symphony, selected with an eye on that service poll which named the Tchaikovsky Fifth the most popular of all symphonies.

On July 27 Gladys Swarthout was soloist. She did two standard arias: "Lascia ch'io pianga" from Handel's "Rinaldo" and "Non so piu cosa son" from Mozart's "Marriage of Figaro." She followed these with three of the hit tunes of recent years: "You Are Love" from Show Boat, "Dancing in the Dark" from the "Band Wagon" and "Beat Out Dat Rhythm on a Drum" from "Carmen Jones." Mr. Smallens had his Broadway contribution to the evening in the Russell

Bennett arrangement of songs from "Oklahoma." There was also Mousorgsky's "Night on Bald Mountain," Delius's "Walk to Paradise Garden" and other more conservative items before Sousa's "Stars and Stripes Forever" closed the concert and the series.

That was not the end of events at the Watergate, however. The next week saw a three-day festival of Negro music with the Hall Johnson choir, Claude Marchant and his dance group and several singing soloists among them Carlotta Franzell and Luther Saxon of "Carmen Jones" again. Edna Gay, Bettye Voorhees and Parker Paulson did excerpts from "Aida".

Through August the National Gallery continued on its interesting way. Of particular merit were two of the Sinfonietta concerts conducted by Richard Bales. On Aug. 12 the program included Daikong Lee's "Golden Gate" overture, the first performance anywhere of the younger Avshalomoff's "Slow Dance," the first performance in Washington of Claude Almand's Chorale, besides solid works by Haydn, Bach, and Tchaikovsky.

The concert for Aug. 26 was devoted to works for strings with C. P.

E. Bach's Symphony No. 3, Quincy Porter's Music for Strings, Tchaikovsky's Serenade in C, and J. S. Bach's First Violin Concerto. Jan Tomasow, concertmaster of the National Symphony, was the soloist.

AUDREY WALZ

## New Series Slated For Philadelphia

### "Great Masters Festival Concerts" to Be Sponsored by Bach Festival Society

PHILADELPHIA.—A new concert series representing an outgrowth of the annual Bach Festivals has been announced for the 1945-1946 season.

To be known as "The Great Masters Festival Concerts" the cycle will be devoted to music of Haydn, Mozart and Beethoven and events are to be presented with James Allan Dash as conductor in the Academy of Music on Nov. 21, Jan. 31, March 15 and April 23.

A large group of soloists, the Bach Festival Chorus of 250 voices and the Dash Classic Symphony of 50 Philadelphia Orchestra musicians will take part in all the concerts. The sponsor of this new series is the Bach Festival Society, managed by James P. Hopkinson.

Among the works to be performed in the series are: Haydn's "Creation"; Mozart's "Requiem", various arias, and Piano Concerto in A; Beethoven's "Missa Solemnis", Ninth Symphony, Lieder, and the Piano Concertos Nos. 4 and 5.

Vocal soloists will be Florence Kirk, Jean Dickinson, Doris Doree, Karin Branzell, Donald Dame, Frederick Jagel, Alexander Kipnis, Norman Cordon, Lansing Hatfield, Barbara Thorne, Nan Merriman, Elsie MacFarlane, William Hain, Edison Harris and Frank Purcell. Other soloists are to be: Claudio Arrau, Jan Smeterlin and J. M. Sanroma, pianists.

In commenting on the forthcoming series Mr. Hopkinson points out that one of the main purposes will be the presentation of great choral-orchestral masterpieces in a manner that accords with their musical and interpretative requirements. Special interest centers in the performance of Beethoven's "Missa Solemnis" which has not been given here in almost 20 years.

WILLIAM E. SMITH

## Orchestral Association To Divide Season

The 1945-46 season of the National Orchestral Association began on Aug. 1. Rehearsals will be held on Monday, Wednesday and Friday afternoons from 4 to 7. The 1945-46 season of the Association will be divided into two sections: the first, beginning Aug. 1 at 130 West 56 St., will end on Nov. 15. The second half of the season will begin March 1 and end June 30.

In deciding upon a divided orchestral schedule for this season the National Orchestral Association believes that it will help those musicians not yet fully ready for professional work who have contracts with orchestras for the regular winter season to obtain added training and experience. Also, many musicians seeking work in orchestras should manage, with the help of the pre-season training, to keep in the field and be

ready for such openings as may eventually occur. The schedule should, further, enable younger music students who find it difficult to attend rehearsals during a regular winter schedule because of conflict with their school programs to devote their entire mid-winter time to school study, to take advantage of pre-season and post-season activities.

## Seattle Lists Season's Attractions

SEATTLE.—Numerous concert series have announced the attractions to be presented during the coming season. Cecilia Schultz, who will sponsor three series, will present Ezio Pinza, Sept. 8; Helen Traubel, Oct. 22; Mischa Elman, Jan. 30; Jussi Björling, Feb. 17; Jennie Tourel, March 11; the Columbia Opera Company in "Carmen", Nov. 23; Alicia Markova and Anton Dolin and their ensemble on March 2. These artists make up the manager's Greater Artists Series.

Her Sunday Matinee Series will include the Trapp Family Singers, Oct. 28; Roth String Quartette, Dec. 2; Lotte Lehmann, Nov. 28; Bronislaw Huberman, Feb. 10; Andres Segovia, guitarist, in March and Artur Schnabel sometime in April.

The DeLuxe Theatre Series opens on Nov. 17 with Libby Holman and Josh White. Following artists will be Draper and Adler, Dec. 1; Gracie Fields, Jan. 25; Foxhole Ballet, Feb. 23; Salvatore Baccaloni and his Comedia Dell'Arte Players, March 15; Fisk Jubilee Singers, March 22; San Francisco Ballet, April 12.

The Ladies Musical Club Concert Series will present Jan Peerce in October; Horowitz, Nov. 24; Erica Morini, Nov. 19; Todd Duncan, Dec. 3; Rudolf Serkin, March 4. The Associated Women Students of the University of Washington will sponsor appearances by Paul Robeson, Rosario and Antonio, Yehudi Menuhin, J. M. Sanroma and Karin Branzell. N. D. B.

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## Dallas Conductor Discharged from Army

Jacques Singer, conductor, is now back in civilian life with an honorable discharge from the Army. When he entered the armed forces Mr. Singer had been for four years head of the newly reorganized Dallas Symphony to which post he had been appointed in 1937, on the recommendation of Leo-

pold Stokowski. Under his direction the Dallas Symphony had been built into one of the outstanding orchestras of its class in the country.

Mr. Singer entered the Army as a private. Later he became commanding officer of the 160th Army Band, and overseas commander of the 147th A. G. F. B. With the 38th Division he participated in the Bataan campaign. The first concert played on top of liberated Corregidor was conducted by him.

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## Little Symphony Ends Season

2,000 Attend Final Concert Led by Stanley Chapple

ST. LOUIS.—Stanley Chapple and the Little Symphony continue to draw large audiences at their Friday night performances in the Washington University Quadrangle. For the concert of July 20, Mr. Chapple's principal numbers were a first local performance of Dvorak's Suite, Op. 39, and Haydn's Symphony in D, along with two new pieces by John Kessler, local composer, which were much enjoyed. The soloist was Annamæ Roedersheimer, soprano, who sang three Mozart arias and a group of songs by Carpenter and Strauss, all with orchestral accompaniment. Her voice is of charming quality and she was most enthusiastically received.

The performance on July 27 was conducted by Max Steindel, resident conductor of the orchestra and his varied program found favor. An Adagio for Small Orchestra by Correlli was magnificently done, which was followed by a work for Strings by Turina and then the "Battle" Symphony, attributed to Beethoven. The two intermezzi from "The Jewels of The Madonna" by Wolf-Ferrari and excerpts from "Show Boat" rounded out the program. The soloist was William McCully, baritone, who sang arias by Verdi and Mozart and a lighter work by Longstaffe. He was given a boisterous reception and responded with several encores.

Mr. Chapple fairly outdid himself in both conducting, playing and program building for the final concert on July 27. An audience of well over 2,000, the largest to ever attend one of these concerts, gave him a tremendous ovation. His interpretation of Mozart's Symphony in D was played with delicate feeling. Then came the Concerto for Cello in B flat, played by Martin Lake, whose performance was noteworthy. The final part of the orchestral program contained "Irmelin" Prelude by Delius and then the Concerto Grosso by Bloch, with Mr. Chapple playing the piano obligato. Next came a sensitive reading of Wagner's "Traume" and a rousing climax with Grainger's "Handel In The Strand", in which Mr. Chapple again demonstrated his unusual pianistic ability and which had to be repeated, so insistent was the applause of the large crowd. It was perhaps the most successful program ever to be heard at these concerts.

HERBERT W. COST

## Viennese Theatre Guild Offers Strauss Festival

The Viennese Theatre Guild gave a Johann Strauss Festival in Carnegie Hall recently, consisting of the second acts of "The Gypsy Baron" and "The Bat" in concert form, with an orchestra conducted by Walter Taussig. Singers included John Hendrick, Ann Dennis, Frances Watkins, Alice Howland, Ralph Telasko, Paula Lenchner, Michael Kazaras, Paul Kuhn, Alexander Turnbull, Rudy Trautman, Terese Gerron, Carlos Alexander and Zitta Miller. A cordial audience was present.

## Chattanooga Chorus Ends 15th Season

Civic Ensemble Under J. Oscar Miller Produces Choral Works and Opera

CHATTANOOGA.—"Aida", "Samson and Delilah", "Faust", "Carmen", "Cavalleria Rusticana", "Martha", "Messiah", "St. Paul", "German Requiem", "Stabat Mater", "Christmas Oratorio", "Creation", "Robin Hood", "Porgy and Bess", "Chocolate Soldier"—these important names in music and others too numerous to mention, make up the repertoire of the Chattanooga Civic Chorus.

In the past fifteen years, the chorus has played a great part in the cultural development of its community, also providing occasion for the technical study of serious music.



J. Oscar Miller

It has brought to Chattanooga, besides the annual concert presentations of oratorio, and larger choral works, an ever-increasing list of guest stars such as Margaret Speaks, Alma Milstead, Maxine Stellman, Edwin Swain, Pauline Pierce, Julius Huehn, Robert Crawford, Susanne Fisher, Lansing Hatfield, Theo Karle, Paul Althouse, Doris Doe, Robert Nicholson, Jean Watson, Mary Hopple, Dan Beddoe, Arthur Carron, Haskell Boyter, Agnes Davis, Eleanor Knapp, William Hargrave, Willard Young and 65 other well known artists. Some of them have been reengaged as many as four times.

In recent years it has become the practice to have on each season's schedule a fully staged opera, sung by Metropolitan artists. Members of the chorus meet faithfully once a week for rehearsal from September until late May.

The Chattanooga Civic Chorus, under the direction of J. Oscar Miller, has become one of the largest organizations of its kind in the country. Its growing success, even its very existence, has been largely due to Mr. Miller's extraordinary wisdom and talent.

As an example of one season's work, following is the 1944-45 program: Opera—October, Charles L. Wagner's "La Traviata"; Oratorio—December, "Hymn of Praise" and the Christmas section of the "Messiah"; Popular Concert featuring Kleinsingers "I Hear America Singing" and "Phantom Drum", in March; and the double-bill annual May Music Festival, May 7 and 9, including the "Guest Artists Concert" and presentation of "Tannhäuser" in concert form with Barbara Stevenson, Harold Haugh, John Gurney, DuPre Rhame, Joseph Cliff and Woodrow Wilson in the principal roles.

## National Federation Holds Meetings

The National Federation of Music Clubs is holding eight regional meetings this Fall, as a substitute for the annual fall meeting of the National Board of Directors and State and District Presidents Council. The schedule was to be as follows: Sept. 14 and 15, Chicago, Illinois; Sept. 18 and 19, Charlotte, North Carolina; Sept. 21 and 22, Atlantic City, New Jersey; Oct. 3 and 4, Rapid City, South Dakota; Oct. 8 and 9, Portland, Oregon; Oct. 11 and 12, Colorado Springs, Colo.; Oct. 15 and 16, Phoenix, Ariz.; Oct. 19 and 20, Shreveport, La.

Attendance at each of these meetings will be confined to National Board

members, State and District Presidents and National Committee chairmen within easy traveling range of the headquarters city.

## Baltimore Symphony To Extend Season

BALTIMORE.—The Baltimore Symphony will extend the length of its season from sixteen to eighteen weeks, according to R. E. Lee Taylor, president of the Orchestra Association. The season will open on Oct. 28 and close on March 17. Mr. Taylor also announced that Reginald Stewart has been re-engaged as conductor for the fourth season, and that C. C. Cappel will continue as manager.

Soloists will include Helen Traubel, soprano; Albert Spalding, violinist; Gregor Piatigorsky, cellist; Isaac Stern, violinist; Witold Malczewski, pianist, and Yehudi Menuhin, violinist. Concerts will be given in at least 25 cities outside of Baltimore.



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## Mediterranean Symphony Ends Season

### Orchestra in Naples, Organized by Robert Lawrence, Disbands After Ten Months of Activity

CPL. ROBERT LAWRENCE, special service officer, before the war a conductor and music critic for the New York *Herald Tribune*, in a letter to *MUSICAL AMERICA*, writes a detailed account of the activities of the Mediterranean Symphony Orchestra of Naples which has been giving concerts for American soldiers in Italy for the last ten months. Cpl. Lawrence's letter reads:

"Many of us here in Naples were interested to read, in your May Mephisto column, Joe Wincenc's account of his two guest appearances with the Mediterranean Symphony Orchestra; and those of us directly connected with the orchestra have thought that your readers might like a more detailed account of its history and scope.

"The group came into being in September, 1944, under the auspices of the Twelfth Air Force Service

Command, now disbanded but then in Naples. It was my job to organize the orchestra and conduct the concerts, which were given weekly at the Palm Theater. This theater has always been the seat of American entertainment in Naples, giving films almost every night of the week, U. S. O. stage entertainments, boxing bouts, and symphony concerts. In forming the orchestra we drew largely upon the personnel of the San Carlo opera ensemble. There were, however, several elements in that group who, over a period of three to four concerts, proved themselves incapable of symphonic adaptability. Given a "Lucia" or "Barbieri", they would play excellently; but confronted with a Brahms symphony in a limited amount of rehearsal time, they could not meet the challenge. These players were supplanted by musicians brought from outside the San Carlo. Since the troops liked to send home programs of the concerts attended, and since a censorship was in effect, we decided to call the new group "The Mediterranean Symphony Orchestra" because the name, while attractive and generally indicative of our location, was still sufficiently vague to meet with Army Postal regulations. Thus began the work of converting a standard opera orchestra into a symphonic ensemble. After the Twelfth Air Force Service Command moved to Siena, another organization—the service command of MTO (Army Air Forces, Mediterranean Theater of Operations)—took over, and my transfer as musical director was effected to this group.

#### Ten Month Season

"One week ago the concerts of the Mediterranean Symphony Orchestra came to an end, after a fruitful ten months of weekly programs. In that time the orchestra has played all of the symphonies of Brahms, the Third, Fifth and Seventh of Beethoven, the B minor and C major of Schubert, the G minor and 'Jupiter' of Mozart, the 'Three of Tchaikovsky', the Borodin Second, the Mendelssohn 'Italian' and C major, the Berlioz 'Fantastic', 'Harold in Italy' and three familiar scenes from 'Romeo and Juliet', in addition to a large number of overtures, suites, tone poems and concertos. Last August, before the definitive formation of the orchestra, Jascha Heifetz played the Beethoven concerto at one of our earliest sessions. Our final program, given on June 21, 1945, included the 'Flying Dutchman' overture, 'The Afternoon of a Faun', Stravinsky's 'Fireworks' and the Borodin symphony. The orchestra had developed to the point where it could play all of these works with flexibility and fire.

"There have been several guest conductors, both Italian and men of the United States Army. Of the civilians, Bernardino Molinari was easily the most outstanding. Four enlisted men have been guests: T/5 Gibson Morrissey, who directed the first performance in Naples of the Shostakovich Symphony No. 5; T/4 Anthony Cabot, a young director gaining experience in the concert field; T/Sgt. Wincenc, of whom you already have had news; and Cpl. Zdislaw Skubikowski, connected administratively with the San Carlo Theater. Toward the end, this orchestra, which had started out from scratch with little or no symphonic technique and only a virginal notion of rehearsal discipline, was able to make a real contribution to the musical life of this city. The Naples strings are superior to those of the big orchestras in Rome. There is also, on the part of all the players, a certain rough-and-tumble enthusiasm distracting to the director during rehearsals but an invaluable asset in execution.

"Probably the most memorable eve-

### G. I. Leads Italian Premiere Of Shostakovich Symphony

CASERTA, ITALY

CPL. GIBSON MORRISSEY recently conducted the first performance ever given in Italy of Shostakovich's Fifth Symphony. Cpl. Morrissey conducted the work in Rome and in Naples before audiences of Italian civilians, soldiers from allied armies in Italy and diplomats.

"Soldiers seek relaxation and things to do in their spare time. Eventually they all get to go to the opera, to a concert, or ballet performance. At first, perhaps, some of them may not like the music. But I keep telling them—hear it a few times before you make up your mind," stated the G.I. conductor.

A composer and conductor in civilian life, Cpl. Morrissey has directed the Chicago Civic Orchestra and the Greenbriar Summer Music Festival. He has been the head of the music department at Bluefield, West Virginia, Junior College.

ning of our series was an 'Enlisted Men's Artist Night', in which T/5 Louis Kohnop gave a magnificent performance, by any standards, as soloist in the Rachmaninoff piano concerto No. 3; T/4 Cabot played the solo part of Vincent D'Indy's 'Chorale Variée' for saxophone and orchestra; and Pvt. Americus Marchione sang arias from 'Tosca' and 'Rigoletto'. On an earlier occasion, Cpl. William Wahlert, a gifted basso, had given the 'Ballad for Americans' in conjunction with a Negro M. P. choir; and at a later date Cpl. James Potter, formerly of the Philadelphia Orchestra, played the Mozart D major flute concerto. The ability of these men, all of whom have been living and working under a military regime, to turn in the distinguished results they achieved is a tribute to their perseverance and to the understanding of the organizations that encouraged them. Another big night was the presentation of 'Girl of the Golden West' in concert form, with a running script like a radio drama. Maria Caniglia sang with us in a similar presentation of 'Andrea Chenier'. These were events that marked happy milestones.

"Now our work is done. The orchestra will play no more this summer, as the theater is too stuffy and the promenades along the Bay of Naples are already proving more inviting to the troops than symphony concerts indoors. My own transfer to the concert department of Allied Headquarters has just gone through, and I shall teach at the Army Music School in Rome this summer, in addition to directing (pending military approval) several civilian concerts and opera performances. To every soldier who has conducted with the Mediterranean Symphony Orchestra, the army has extended the gift of priceless experience. Those of us who speak the language have found the Italians to be willing and often subtle collaborators in music. There have, of course, been difficulties with army administration—an exposition of these must wait until after the war—but the total memory of this orchestra to the enlisted men who have had the privilege of working with it will be a tender one."

### Opera Guild Gives Initial Performances

SAN FRANCISCO—The newly organized Comedy Opera Guild, sponsoring classic comedy operas in new English versions by Erich Weiler, got off to a dull start with Offenbach's "Orpheus in the Underworld". The dullness was not Offenbach's, however,

and the orchestra was the star of the show, which suffered from bad dialogue and other things despite some excellent singing by Verna Osborne and good troupings by Marsden Argall—the two thoroughly professional members of the local aggregation.

But their second bill, "Maid as Mistress", by Pergolesi, and Mozart's "The Impresario" was much less dull and minus the badly anachronistic adolescent type of gags too prevalent in "Orpheus". Peggy Engel and Edward Wellman did notably well in the Pergolesi, and Ann Ashley, Muriel Andrews, Joseph Tisier, and Edward Wellman plus Raoul Pause and his ballet helped to make the Mozart opus pleasing.

M. M. F.

### Mexican Quartet Will Play Here Next Winter

George H. Dalrymple has signed as personal representative of the Mexican String Quartet. The members of this ensemble are: Arturo Romero, first violinist; Luis Martinez, second violinist; Gilberto Garcia, viola, and Manuel Barnica, cellist. They have played together for the past six years in Mexico and Central America. On June 20 they gave a second recital of a series of three in the Bellas Artes Hall. They plan to give a series of recitals in New York next January after several appearances in Texas.

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## Sigma Alpha Iota Officers Confer



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Members of the Newly Elected National Executive Board Are: (Standing, from the Left) Mrs. Waller Hutton, Annelle Chandler, Mrs. Frank Geimer and Mrs. F. N. Wilson. (Seated, from the Left) Mrs. Paul Bryan, Mrs. John B. Davison, Elizabeth Campbell and Mrs. Clarence M. Sale

CHICAGO.—Under the leadership of its newly elected National Executive Board, the Sigma Alpha Iota National Officers Conference met at the Drake Hotel, June 23-27. Plans were laid

for the further promotion of the International Music Fund, the fraternity's alumnae project which serves hospitalized armed forces both here and abroad. A program of expansion in the development of the Sigma Alpha Iota Composers Bureau was authorized, and recent developments in the field of musical therapy were reviewed. Considerable attention was given to the continued emphasis of American music through performance by fraternity members.

### Rodzinski to Conduct "Walküre" Excerpt

Philharmonic - Symphony Lists Guest Conductors and Soloists for Coming Season

The third act of Wagner's "Die Walküre", complete in concert form, will be presented under the baton of Artur Rodzinski at the Thanksgiving Week programs of the Philharmonic-Symphony on Nov. 22, 23, and 25. Helen Traubel will sing the role of Brunnhilde, Herbert Janssen, Wotan, and Doris Doree, Sieglinde. Among the Valkyrs will be Thelma Altman, Doris Doe, Margaret Harshaw, Beal Hober, Jeanne Palmer, and Maxine Stellman.

The 104th season of the Philharmonic-Symphony Society opens on Oct. 4, at Carnegie Hall under Artur Rodzinski, who will conduct the first four weeks. George Szell will be guest the first fortnight in November and Bruno Walter and Igor Stravinsky will be on the podium later in the winter.

Several soloists will appear under Mr. Rodzinski in October, three of them in contemporary works. On Oct. 11 and 12 Nadia Reisenberg will play the first New York concert performance of Kabalevsky's Piano Concerto No. 2; Oct. 18, 19 and 21, Nathan Milstein, the Tchaikovsky Violin Concerto; Oct. 20, Zadel Skolovsky, the Prokofiev Piano Concerto No. 3; Oct. 25, 26 and 28, William Kapell, Rachmaninoff's Rhapsody on a Theme of Paganini; Oct. 27, Joseph Fuchs, the Lopatnikoff Violin Concerto.

Other soloists of the season are Marian Anderson, Zino Francescatti, Bronislaw Huberman, Fritz Kreisler, Yehudi Menuhin, Angel Reyes, Tossy Spivakovsky, Isaac Stern, Patricia Travers, John Corigliano, Michael Rosenker, Leonard Rose, Claudio Arrau, Alexander Brailowsky, Robert Casadesu, Oscar Levant, Witold Malcuzyński, Marisa Rogules, Artur Schnabel, Rudolf Serkin, Hilde Somer and Wanda Landowska.

For its first peace-time opening in four years, on Oct. 4, Mr. Rodzinski has planned the following program: Bach's "Awake us, Lord" in a new arrangement by Harold Byrns; Beethoven's third Symphony, in tribute to the heroes of the war; Aaron Copland's "Appalachian Spring"; and Ravel's "Daphnis and Chloe" Suite No. 2. The program will be repeated on Oct. 5 and Oct. 7.

## San Francisco Host To Ballet Theatre

Budapest Quartet and Ruth Slenczynski Will Appear

SAN FRANCISCO—Eight performances by the Ballet Theatre and concerts by the Budapest String Quartet and Ruth Slenczynski, pianist, gave music lovers a busy week in August.

Dancing in the War Memorial Opera House to the accompaniment of members of the San Francisco Symphony under Antal Dorati and Mois Zlatin, the Ballet gave this city its first chance to see "Undertow", and its semi-annual opportunity to view its familiar repertoire.

Nora Kaye, Nana Gollner, Alicia Markova, Alicia Alonso and Rosella Hightower shared leading classic roles while Janet Reed consistently won all hearts and unrestrained praise for her work in soubrette roles. She made even dull ballets fun.

Andre Eglevsky returned after too long an absence and won the hearty ovation due him as the finest classic male dancer on the stage today. Paul Petroff, Anton Dolin, Dimitri Romanoff and Hugh Laing also did admirable work, especially Mr. Laing, whose acting ability supplemented his dance art effectively in "Undertow" and "Lilac Garden".

The repertoire consisted of "Swan Lake", "Princess Aurora", "Waltz Academy", "Graduation Ball", "Aleko", "Bluebeard", "Petrushka", "Harvest Time", "Fancy Free", "Helen of Troy", "Mlle. Angot", a Pas de deux from "The Nutcracker" and "Peter and the Wolf".

Reaction to the provocative "Undertow" was generally favorable. Everyone recognized the excellence whether they liked it or not.

The last four programs by the Budapest String Quartet were as superbly played as the first ones, and brought to attention Jacobi's Quartet No. 2, Bartok's Op. 7, No. 1, Hindemith's in E flat and Krenek's No. 7, Op. 96—the latter having its first San Francisco performance, and a very welcome one.

Ruth Slenczynski competed with the Quartet and also with the ballet for an audience for her second concert within the year, and with flattering success. She has not yet completed the transition from child prodigy to adult artist but she gave every evidence of being well on the way to negotiating a successful comeback to the concert stage. Her Geary Theater audience gave her an ovation.

MARJORY M. FISHER

### Milwaukee Enjoys Outdoor Opera

MILWAUKEE.—Four performances of opera and operetta were given in the Shell at Humboldt Park on four Sundays in July and August. They were sponsored by the County Park Commission and the Department of Municipal Recreation. The Milwaukee Light Opera Company, of which Lorna Warfield is director and Raymond Brown conductor, offered "The Prince of Pilsen" and "Babes in Toyland". The

Florentine Opera Company, conducted by John Anello, gave excerpts from "Tannhäuser", "Martha", "Cavalleria Rusticana", "Trovatore" and "Traviata". Dorothy Enderis, head of the recreation center, cooperated in the series.

### Foxhole Ballet to Tour From Coast to Coast

The Foxhole Ballet, First Ballet troupe to go overseas for the USO, is booked for a cross-country tour during 1945-46. The group of five, headed by Grant Mouradoff, former leading solo dancer with the Metropolitan Opera and the Ballet Russe de Monte Carlo, scored such an unexpected success with soldier audiences on their overseas tour that more ballet troupes have been requested.

During their eight months in Italy, Sicily, Capri, Holland, Germany, Belgium and France, Foxhole Ballet which included Tatiana Semenova, Ginee Richardson, Anita Upton and du-pianists Moreland Kortkamp and Vicki Crandall, proved that GI's take to ballet as enthusiastically as the most avid balletomane.

The show will begin its national tour at Worcester, Mass., on Nov. 27 and end it on April 26.

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## Walter Concert Highly Acclaimed

### San Francisco Ends Summer Series—Chamber Music Presented

SAN FRANCISCO.—The San Francisco Symphony's Summer season came to a premature but magnificent finale on July 28, when Bruno Walter conducted. Claudio Arrau shared honors as soloist in a Chopin Concerto, which he played with richly poetic lyricism. But it was Bruno Walter's night and he was unanimously credited with the finest concert the Symphony has ever played in the Civic Auditorium. He got such nuance and unity of expression in spite of the acoustical handicaps that it was difficult to believe the orchestra was not in the Opera House.

Never, at any time or place, have we heard Beethoven's "Leonore" Overture No. 3 so finely played nor heard a more perfect performance than that he gave of the "Jupiter" Symphony. Berlioz's "Damnation of Faust" Suite brought the concert to



Claudio Arrau

Bruno Walter

a gay and brilliant finale.

The preceding week William Steinberg conducted his first concert here, confirming the excellent musical impressions he made last opera season. He shared honors with Lotte Lehmann who won the greatest ovation of any artist appearing during the Summer season. Her singing justly merited the overwhelming demonstration of approval. Lieder and Viennese songs comprised her offerings while Mr. Steinberg offered Weber's "Euryanthe" Overture, Beethoven's Seventh symphony, Strauss's "Perpetual Motion" and "Tritsch-Tratsch" Polka and Wagner's Overture to "Rienzi."

The concert scheduled for Aug. 4 was abandoned when George Szell and Oscar Levant cancelled their Coast tours and no satisfactory substitute could be secured.

Naoum Blinder, violinist, and Boris Blinder, cellist, aided by Myrtle Leonard, contralto, and Isabelle Arndt Hesselberg as accompanist, gave an interesting program for the benefit of Jewish Refugee children. Most unusual feature was the violin and cello duo arrangement of a Handel Passacaglia by Halvorsen.

Carl Fuerstner gave a farewell recital the night peace was declared, aided by Geraldine Farmar, a Negro soprano of fine potentialities. The pianist has been best known hereabouts for his fine accompaniments and it was a pleasure to discover he is also a fine soloist. The cacophonous sounds of a riotous crowd of celebrants outside the First Congregational Church auditorium could not mar the beauty of the music being played within. Mr. Fuerstner leaves this city to accept an important post on the staff at the Eastman School of Music.

MARJORY M. FISHER

hardt, Albert Coates, Leopold Stokowski and the Musicians Congress has scheduled four concert attractions in the Philharmonic Auditorium starting Sept. 28, with the "Footlight Favorites". On Sept. 29 he will present the new Antonio Triana Latin-American ballet in "Dance Fiesta". Jan. 26 Mr. Parnes will offer Mischa Elman, followed on March 1, by Percy Grainger, in a "Golden Jubilee Recital", celebrating his 50th year on the concert stage.

Mr. Parnes has been elected production chairman by the Musicians Congress folk song division for the presentation of "Songs of Free Men", slated for Oct. 30.

## San Francisco Lists Symphony Soloists

### Monteux Will Conduct Extended Season of Twenty Weeks

SAN FRANCISCO.—The San Francisco Musical Association announces the extension of the symphony season to 20 weeks starting Nov. 23, when Pierre Monteux begins his eleventh year as conductor of the San Francisco Symphony.

The season is divided into twelve Friday afternoon, three Thursday night and fourteen Saturday night concerts. Twelve of the latter will be repeats of the Friday afternoon programs.

Soloists engaged include Vladimir Horowitz, Artur Schnabel, Witold Malcuzynski, Leon Fleisher, Oscar Levant, Maxim Schapiro and Tanya Ury, pianists; Isaac Stern and Gerhard Kandler, violinists, and Marian Anderson, contralto. Igor Stravinsky will be the only guest conductor.

In addition to concerts in the War Memorial Opera House, the orchestra will play fourteen dates for the Art Commission (ten of them with the Ballet Theatre), and four Young People's programs under Rudolph Ganz in the Spring. Ten Standard Oil broadcasts and a number of out-of-town dates are also contracted for.

MARJORY M. FISHER

## Brandao Conducts In California

LOS ANGELES.—The concerts at the University of Southern California began with music of Heitor Villa-Lobos conducted by one of his compatriots and co-workers in the public schools of Brazil, Jose Vieira Brandao. Mr. Brandao is a conductor with gifts, as his direction of the University Madrigal Singers in the Villa-Lobos' folk-music demonstrated.

He is a pianist of attainment. He played a suite from the "Guia Pratico" collection, four "Cirandas", the "Aria-Cantiga" from the "Bachianas Brasileiras" No. 4, and three pieces from the "Ciclo Brasileiro". Anton Maaskoff, violinist, and George Hultgren, tenor, assisted.

Another visitor, Yves Tinayre, baritone, gave an important recital at the U.S.C. Hancock Hall, July 16. Mr. Tinayre attracted a distinguished audience who were enchanted with his beautiful singing. He will sing twice again here.

I. M. J.

## Northwestern Tour Cancelled By San Francisco Opera

SAN FRANCISCO.—Contrary to original plans, the San Francisco Opera Company will not give performances in the Northwest before opening their home season. The cancellation was necessitated by transportation shortages.

## Irwin Parnes to Manage New Series in Los Angeles

LOS ANGELES.—Irwin Parnes, former Coast press agent for Max Rein-

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## New Works Heard At St. Louis Events

Compositions by Local  
Musicians Played with  
Standard Pieces

ST. LOUIS, Mo.—The Little Symphony's second concert with Stanley Chapple conducting introduced some new music and a young soloist, Joan Gale, whose performance of Beethoven's Concerto No. 1 was heartily applauded. Mr. Chapple started the concert with a "Little Symphony", written especially for the orchestra by Effinger. Kodaly's "Sommerabend" was also a new work here and the remainder of the program the Entreacte and Ballet Music from Schubert's "Rosamunde".

The next concert brought out a huge audience for a program, again featuring unfamiliar music. Mr. Chapple opened with a fine performance of a Bach Overture, followed by "Aux Etoiles" by Duparc, and the closing number was Weber's Symphony No. 1. The soloist was Malcolm Frager, a young lad who astonished his listeners with his mature playing of Mozart's Concerto (K. 453) and with several encores.

The fourth concert was by far the most interesting of the season. Dvorak's Suite Op. 39, having its first performance here, was played with deep sincerity. The local composer, John Kessler was again honored with a first performance of his "Lament" and Tarantelle, two small works finely directed by Mr. Chapple. Haydn's sprightly Symphony No. 86 concluded the program. Annamæ Roedersheimer, soprano made her local debut, displaying a well trained voice of clarity, and also good diction. Her first group included arias from Mozart's "Marriage of Figaro" and "The Magic Flute" as well as the well known "Alleluia" and her second group contained songs by Carpenter and Strauss, all of which were given a beautifully sustained accompaniment by Mr. Chapple. She was most enthusiastically received.

HERBERT W. COST



NATHAN MILSTEIN PLAYS IN SALINA

From the Left, Mrs. T. R. Shedden, Pauline Cowger, Mrs. Edith Blundon, Val Pavlovski, Nathan Milstein, Herschel Logan, Ben Vandervelde, Verna Fowler, R. R. Shideler and Mrs. Harry Detwiler

SALINA, KAN.—The Civic Music Association, which is holding its annual campaign this month, anticipates an exceptional season. The association enjoyed a particularly fine season during 1944-45, surpassing the membership goal they had set for themselves by over a thousand. Among the artists to appear and justify the accelerated interest in Salina's Civic Music Series was Nathan Milstein, violinist, who won great enthusiasm.

### Birmingham Books Fall Musical Attractions

BIRMINGHAM.—War's end and the promise of easing of transportation restrictions combine to encourage local sponsors to book heavily for the coming season. May attractions are already signed by the Birmingham Music Club and Marvin McDonald. Opening the season on Oct. 27 will be the Charles L. Wagner production of "Rigoletto", followed on Nov. 10 by Fritz Kreisler in concert; Pittsburgh Symphony with Fritz Reiner conducting, Nov. 17; the Ballet Russe de Monte Carlo in five new bal-

lets on Jan. 10; Jussi Bjoerling and Dorothy Kirsten in joint-concert on Jan. 26; Luboshutz and Nemenoff, duo-pianists, Feb. 9; Draper and Adler, March 7, and closing the season on March 27, the Cincinnati Symphony with Eugene Goossens conducting and Alexander Brailowsky as piano soloist. All of these musical events are on the regular artists series of the music club. Booked for special "outside" events are the Sigmund Romberg Orchestra and Alec Templeton. A number of other attractions are now being signed by the club to be presented as special events not included on the series. The music club attractions will be presented at the Municipal Auditorium.

The Wilby Theatres, Inc., have booked three light operas for Feb. 4, 5 and 6 at the Temple Theater here. "Rose Marie" will open the series followed by "Firefly" and "Countess Maritza".

LILY MAY CALDWELL

### H. E. Houghton Elected Director Of Associated Muzak Corp.

James Lawrence Fly, chairman of the board of the Associated-Muzak Corporation, has announced the elec-

tion of Harry E. Houghton as director of that company. Mr. Houghton has also been named chairman of the board of Muzak Corporation, Associated Program Service, Inc., and Associated Music Publishers, Inc., which are the operating companies of the Associated Muzak enterprises. Mr. Houghton, who is vice president and general sales manager of Brown Company, will become the chief administrative officer of the entire group of companies. C. M. Finney, who has long served as president of these companies, will continue to act in that capacity in charge of operations.

### Victor Introduces Unbreakable Record

An unbreakable phonograph record which has the added advantage of far less surface noise was introduced by RCA Victor on Aug. 27. Before the sample record (a Boston Symphony recording of "Til Eulenspiegel's Merry Pranks") was played, J. W. Murray, general manager of the record division, demonstrated the durability of the new record by dropping it on the floor, striking it against a desk and bending it. An important feature is the fact that surface noise is virtually eliminated due to the absence of a mineral filler which is required for shellac records. Also, "blasting" has been reduced to a new minimum.

In appearance the record is a deep translucent red, thus carrying out the Red Seal trademark. The plastic of which it is composed, Vinyl, results from a reaction of acetylene gas and hydrochloric acid.

According to present plans, RCA will put out one issue a month, while continuing regular releases of the standard recordings. The new record, priced at \$2.00, will be available to the public after Oct. 10.

### Spokane Series Listed

SPOKANE, WASH.—Artists who will appear in the Roy Goodman Celebrity Concerts this season include Grace Moore; Carmelita Maracci and her group of dancers; Egon Petri; Bronislaw Huberman; and Footlight Favorites, a quartet consisting of Adelaide Abbott, Lucille Browning, Edward Kane and John Brownlee.

## Obituary

### Leo Rich Lewis

MEDFORD, MASS.—Leo Rich Lewis, professor of music at Tufts College for many years, died in hospital in Cambridge of a heart ailment on Sept. 8. He was 80 years old and was born in Woodstock, Vt., on Feb. 11, 1865. When his family moved to South Boston a few years later he was educated in the Boston public schools, and entered Tufts in 1883, being graduated in 1887. He then attended Harvard where he received a second A.B. degree in 1888, and an M.A. the following year with highest honors in music. From 1889 to 1892 he studied at the Conservatory of Munich, being graduated with an honorable mention. He joined the faculty of Tufts in 1892 as professor of French and three years later became professor of history of music and theory. He headed the department of music for 50 years.

His wife, the former Caroline Bullard, whom he married in Brookline, Mass., on Dec. 21, 1892, survives him, also one son. Mrs. Lewis is a sister of the late Frederic Bullard, composer, whose "Stein Song" achieved wide popularity.

Besides books and articles on musical subjects, Mr. Lewis was the com-

poser of an operetta, a cantata, songs and orchestral works.

### Fanny Moody

The death is reported near Dublin, Ireland, on July 21, of Fanny Moody, British operatic soprano. She was 79 years old.

Mme. Moody was born in Redruth, Cornwall, on Nov. 23, 1866, and had her first singing lessons with Mme. Sainton-Dolby, making her debut in her teacher's light cantata, "Florimel" in 1885. Her more impressive first appearance was as Arline in "The Bohemian Girl" with the Carl Rosa Opera Company in Liverpool, two years later. She also scored a hit with the organization as Micaela at Drury Lane, London, and toured the provinces for three seasons.

In 1890, she married the bass and impresario, Charles Manners and with him formed the Moody-Manners Opera Company. With this company she sang Tatiana in the first performance in England of Tchaikovsky's "Eugene Onegin," and appeared in important Wagnerian roles. Her husband died in 1935.

### Edwina Davis

Edwina Davis, in charge of the program department of the Metropolitan Musical Bureau division of Columbia Concerts, Inc., died in hospital on Aug. 19, after a short illness. She was born in Kansas City, Mo.,

and was educated in Boston and in Paris. For a number of years she was connected with the musical bureau of the late Loudon Charlton and had also been secretary to Emma Calvé, translating the singer's autobiography. She had also been secretary of the Beethoven Association and was a member of the auditions board of Columbia Concerts. Her abilities as a linguist were utilized in making translations for song programs and articles by her had been published in trade and popular magazines.

### S. Reid Spencer

BROOKLYN.—S. Reid Spencer, music teacher, composer and author of a textbook on harmony, died in Brooklyn on July 28, at the age of 73. Mr. Spencer was born in Baltimore and studied music at the Northwestern University School of Music, where he taught from 1895 to 1900. He moved to New York and in 1905 joined the faculty of the New York School of Music and Arts. Among his compositions were a Magnificat, Nunc Dimittis, and pieces for the piano and organ. He leaves his widow, Leontine Spencer.

### Elsa Stralia

MELBOURNE—Elsa Stralia, concert and opera soprano, died here late in August in her 65th year. She was the daughter of Hans Fischer, a baritone,

and received her early musical education at Marshall Hall Conservatory, Melbourne. She made her concert debut as Elsa Fischer in 1910, and later went to Europe where she studied in Milan and London. Her operatic debut was at Covent Garden in 1913.

### Otto Schreiber

LAVALLETTE, N. J.—Otto Schreiber, clarinetist and conductor, died at the Summer home of his daughter, Mrs. Frederick Sauer, on Aug. 8, at the age of 78. Mr. Schreiber was at one time assistant conductor of Victor Herbert's orchestra and he had also been clarinetist in the New York Symphony and the Cleveland Orchestra.

### Ella M. Sexton

GREENWICH, CONN.—Mrs. Ella M. Sexton, composer, and member of the auxiliary board of the New York Philharmonic-Symphony, died on Aug. 7 at her home after a long illness. Mrs. Sexton was 85 years old. She was a native of Elizabeth, New Jersey.

### Anne Thursfield

LONDON, Aug. 25 — Anne Thursfield, formerly a well-known concert singer, died here on June 5. She had been living in retirement for a number of years.



## Guarantors Back La Scala Offerings

**Detroit to Have Week  
Of Opera — Scholarship  
Offered**

DETROIT.—Eight performances by the Philadelphia La Scala Opera Company are scheduled for presentation here from Oct. 1st through 7th, under the sponsorship of the Detroit Opera Guarantors.

For La Scala's third annual visit to Detroit, Giuseppe Bamboschek and Gabriele Simeoni are listed as conductors, and programs are to include "La Bohème" with Grace Moore, Nino Martini, George Czaplicki and Wilfred Engleman; "Aida" with Zinka Milanov, Winifred Heidt and Arthur Carron; "Rigoletto" with Lawrence Tibbett, Hilde Reggiani and Eugene Conley; "Carmen" with Bruna Castagna, Mario Berini and Lillian Marchetto; "Barber of Seville" with Angelo Pilotto, Hilde Reggiani and Nino Ruisi; "Faust" with Nicola Moscona, Nino Martini, Dorothy Kirsten and Martial Singher; "La Gioconda" with Zinka Milanov, Bruna Castagna and Kurt Baum and "Tosca" with Grace Moore, Mario Berini and George Czaplicki.

The Detroit Opera Guarantors include names well known in Detroit and Michigan business and industrial fields. These civic-minded individuals love music and opera well enough to back the La Scala financially in the event the box office does not pay its own way. Officers of the guarantors include Steven Jay, president; Lloyd Grinnell, vice-president; Joseph Hickory, secretary; and John Riccardi, treasurer.

The guarantors have enlisted sup-

Guarantors Harry A. McDonald and Steven Jay Meet with Mrs. W. R. Alvord of the International Committee



port of Detroit's major music organizations and also representatives of the foreign-speaking groups of the Motor City, in an effort to secure support for the opera on as broad a front as possible.

An anonymous music lover has authorized the Detroit Opera Guarantors to offer a \$2,000 scholarship to a young singer having high operatic possibilities. Requirements include residence in Michigan for at least one year and age between 18 and 28 years. The Guarantors say applicants will be judged on musicianship, voice, dramatic adaptability, personality and intelligence. Final auditions are planned during the local season of the La Scala Company in October. The winner will appear with La Scala during its 1946 Detroit visit.

SEYMOUR KAPETANSKY

## Detroit Releases Next Season's Plans

DETROIT.—Henry H. Reichhold, president of the Detroit Symphony, has announced a twenty-concert subscription season for 1945-46. The concerts will be played on Thursday evenings. Some of the soloists already have been engaged, including pianists Hofmann, Schnabel and Malcuzyński; violinists Odnoposoff and Morini; violist Primrose and soprano Dorothy Maynor. Mr. Reichhold also has revealed signing of a ten-year contract with Karl Krueger as musical director of the orchestra.

The orchestra's 1944-45 season closed officially with Carl Friedberg as piano soloist on March 29. The program honored combat veterans and "next of kin" of war casualties. Mr. Friedberg handled the piano line of Brahms's Second Concerto, while Mr. Krueger conducted Mozart's Overture to "The Magic Flute" and Beethoven's Seventh Symphony.

S. K.

## Collegiate Chorale Announces Plans

The Collegiate Chorale, directed by Robert Shaw, plans to present a series of concerts featuring Mendelssohn's "Elijah", "When Christ Lay at Death's Door" by J. S. Bach and Brahms's "Requiem". In addition, the Chorale will sing in Beethoven's Ninth Symphony, in its first appearance of the season on Sept. 25, under the baton of Arturo Toscanini at Carnegie Hall. The chorus has been invited to sing Stravinsky's "Symphony of Psalms" under direction of Leonard Bernstein, and Mahler's Eighth Symphony with Leopold Stokowski. On Feb. 3, the Chorale will appear in a Town Hall concert under the auspices of the New Friends of Music.

## Charlotte Boerner Is Soloist With New Rochelle Symphony

NEW ROCHELLE, N. Y.—Charlotte Boerner was soloist at the concert given by the New Rochelle Symphony, of which Siegmund Grosskopf is con-

ductor, at Pelham Memorial High School recently. Miss Boerner sang arias by Mozart and Gounod and a group of songs.

## "La Scala" Expands 1945-46 Season

**Partial Artist List An-  
nounced—Tour Opens in  
Buffalo.**

PHILADELPHIA.—The 1945-46 season of the Philadelphia La Scala Opera Company will be the amplest in its history, according to plans just announced by Francesco Pelosi. Top stars have been secured for the extensive touring engagements and for the home-base series at the Academy of Music. The repertoire has been enlarged with important revivals and special productions and the total number of performances—about 50—marks a record for this organization.

A partial list of artists for the coming season is as follows: Thelma Altman, Beatrice Altieri, Rose Bampton, Mario Berini, Arthur Carron, Bruna Castagna, Eugene Conley, Francesco Curci, George Czaplicki, Donald Dickson, Wilfred Engelman, Elda Ercole, Pasquale Ferrara, Nuncy Garrotto, Winifred Heidt, Mildred Ippolito, Dorothy Kirsten, Bruno Landi, Louise Mara, Lillian Marchetto, Giovanni Martinelli, Nino Martini, Zinka Milanov, Grace Moore, Nicola Moscona, Franco Perulli, Angelo Pilotto, Hilde Reggiani, Nino Ruisi, Martial Singher, Alexander Sved, Ralph Telasko, Lawrence Tibbett, Armand Tokatyan, Francesco Valentino. Numerous other principals will also be engaged.

Conductors will remain as heretofore, with Giuseppe Bamboschek as musical director and Gabriele Simeoni and Herbert Fiss as associates. Benjamin Altieri will be stage director; Anthony Stivanello, stage manager; William Sena, ballet master; Angelo Bove, orchestra manager. The repertoire will include 21 operas.

Enlargements are expected in out-of-town bookings for the new season, but at present, the schedule covers Detroit, Buffalo, Pittsburgh, Washington and Baltimore. The company begins its 1945-46 activities with a seven-performance opera festival in Buffalo's Kleinhans Hall opening on Sept. 24 with "La Bohème".

In Philadelphia the company will increase its presentations from 12 to 15. There will be 12 performances in the regular subscription series and three special matinees, devoted to "Hansel and Gretel", "Martha" and one bill still to be announced. The evening repertoire embraces "La Forza del Destino", "Butterfly", "Aida", "Trovatore", "Carmen", "Cavalleria", "Pagliacci", "La Favorita", "Faust", "Traviata", "Andrea Chenier", "Bohème" and "Ballo in Maschera."

## Malcolm Sargent Visits Australia

**Conductor Appears After Six  
Year Absence—Pnina Salzman  
Gives Piano Recitals**

MELBOURNE.—Returning to Australia as guest conductor after an absence of six years Dr. Malcolm Sargent received a great ovation at his first appearance with the Melbourne Symphony Orchestra. Graceful and assured as ever in his style of direction, the English musician obtained much sensitive and well-balanced playing. Best results were achieved in such lyrical numbers as the Delius excerpt, "Walk to the Paradise Gardens," "Der Freischütz" Overture and in the second and third movements of the Brahms Second Symphony. Jascha Spivakovsky was the soloist in Chopin's E major Concerto.

Recitals by a 22-year-old Palestinian pianist, Pnina Salzman have excited unusual public interest in Sydney and Melbourne. Possessed of a brilliant finger technique acquired in Paris under the supervision of Alfred Cortot, Miss Salzman employs a singularly alert and well controlled intelligence with much success in music of graphic or racial character. Dances by Albeniz, Moussorgsky's "Pictures from an Exhibition," and some cleverly patterned demonstrations of finger dexterity in Scarlatti and Bach were the memorable features in programs which lacked interpretative authority in works of romantic and impulsive quality. Miss Salzman has great pianistic possibilities and an interesting repertoire.

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## London to Have Its Own Opera

Publishers to Sponsor  
Resident Company in  
Covent Garden

LONDON

For the first time since the first World War London will have its own resident opera company by the autumn of 1946. Boosey & Hawkes, Ltd., British music publishers, have taken a ten-year lease on Covent Garden to house the new company. Covent Garden will be operated by the new company as a non-profit making venture and a committee of prominent personalities has been formed to guide the policy of the famous theatre. This committee consists of the following members: Lord Keynes (chairman), Leslie Boosey (vice-chairman), Sir Kenneth Clark, Sir Stanley Marchant, Prof. Edward Dent, Samuel Court-auld, Dr. William Walton, Ralph Hawkes and Stuart Wilson.

In addition, there will be two sub-committees, one dealing with opera productions, the other with ballet productions. It is hoped that the company will get a subsidy from the Treasury through SEMA, the Council for Encouragement of Music and Arts. David Webster, formerly chairman of the Liverpool Philharmonic, will serve as general manager and artistic director. Harold Holt,

noted British entrepreneur, will act in an advisory capacity in close association with Boosey & Hawkes.

Covent Garden has been used as a dance hall since 1939 and upon the expiration of the contract with the present operators, the theatre will be closed to be refurbished. It is hoped to open the Covent Garden in February of 1946 with a season of the Sadlers Wells Ballet and to make preparations and rehearsals for a domestic opera season during the Summer with the idea of opening in October, 1946. There will be a substantial British element in the new company both in the roster of artists and in the repertoire. Benjamin Britten's opera, "Peter Grimes," which recently had its premiere, may open the first season.

## Milwaukee Closes Summer Series

Record Crowd Greet  
Appearance of Dennis  
King

MILWAUKEE—The "Music Under the Stars" series in Washington Park presented Anne Brown, soprano; Percy Grainger, pianist, and the orchestra under Jerzy Bojanowski on July 3. Miss Brown sang Nedda's aria from "Pagliacci," "Summertime" and "My Man Is Gone" from "Porgy and Bess." She was heartily applauded and responded with several encores. Mr. Grainger played a Hungarian Fantasy for piano and orchestra and a number of his own compositions, including the perennial "Molly on the Shore." The orchestra concerned itself with the Overture to "Mignon," selections from "Oklahoma!," "Finlandia" and Strauss's "Emperor" Waltz.

Roguish Dinah Shore was the feature attraction on July 10. Many of Miss Shore's fans from the "bobbysocks" crowd were there and they were royally entertained by the singer and her accompanist, Ticker Freeman. Mr. Bojanowski and the orchestra contributed marches and the "Nutcracker" Suite to the evening's bill.

### Dickson Sings

Two soloists appeared on the program the following week. The first was Donald Dickson, baritone, who sang arias, ballads and musical comedy numbers. The other half of the double bill was Ludwig Wittels, concertmaster of the orchestra, who played Saint-Saens' Introduction and Rondo for Violin and Orchestra.

A gala festival of Viennese music conducted by the composer, Oscar Straus, was presented on July 24. Soloists were Josephine Antoine and Paul Skinner. The Strauss clan was indeed well represented. Numbers by Johann Strauss, Joseph Strauss, Erwin Strauss, and the conductor of the program were heartily applauded by the devotees of three-quarter time who gathered for the event. Miss Antoine sang "We Will Always Be Sweethearts" and "My Hero." Mr. Skinner obliged with "Love's Roundelay" and "Dreamer, Dreamer."

July 31 was Jeanette MacDonald night. Thousands flocked to the park to her concert, which has come to be a regular feature of Summer concerts here. After a number of songs accompanied by the orchestra, Miss MacDonald sang numerous encores with piano accompaniment. Her last number, "I'll See You Again" was taken by the audience as a promise for next season.

The largest crowd in the history of the park concerts, some 40,000 persons, assembled on August 7 to greet an ex-citizen of Milwaukee, Dennis King. Among the numbers Mr. King sang were bits from "The Desert Song",



Jerry Saltsberg

### AT PREMIERE OF CONNECTICUT VALLEY FESTIVALS

Jacques Gordon, Mrs. Emerson Whithorne and Alexander Smallens Discuss the Program for the First of the Connecticut Valley Festivals Held at Mrs. Whithorne's Estate

"Mother Machree" and Malotte's "Lord's Prayer". A special surprise on the program was the appearance of Webster Aitken, pianist, who played the first movement of Beethoven's "Emperor" Concerto.

The last concert of the season, which came on the historic 14th of August, appropriately featured American music by Foster, Rodgers, Herbert and Porter. Morton Gould, the guest conductor, presented a number of his own works, among them "American Salute," "Cowboy Rhapsody" and "Pavanne." Eleanor Steber, the soloist, charmed the audience with excerpts from "Song of Norway," "Carousel" and "Up in Central Park". Other

popular numbers, "Stardust" and "The Surrey with the Fringe on the Top", cleverly orchestrated, helped make this program a particularly delightful ending for the season of "Music Under the Stars". A. R. R.

### Concerts at Baltimore Lyric Listed

BALTIMORE.—C. C. Cappel, local manager, announces four concerts at the Lyric next season as follows: Alec Templeton, pianist, Oct. 20; Don Cosack Chorus, Serge Jaroff, director, Jan. 14; Jascha Heifetz, violinist, Feb. 20, and Vladimir Horowitz, pianist, March 29. F. B.

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## Community Music in Los Angeles Takes Forward Stride

By ISABEL MORSE JONES

LOS ANGELES

SOUTHERN California, in the midst of its Summer season in Hollywood Bowl, can look back upon accomplishment in community music. The Los Angeles Art Commission has been changed by ordinance and action of Mayor Fletcher Bowron to an arts commission which comprises two members; Lester Donahue, pianist, and

Harold W. Tuttle, prominent in the Southern California Symphony Association Board of Trustees, whose interest is music. Two other members of the commission, architect Pierpont Davis and former president of the California Art Club, Paul Lauritz, stress the visual arts, and Mrs. Phyllis Norton Cooper, lawyer, represents the balance of power necessary to get things done. The commission meets weekly.

The music advisory board, which meets once a month, consists of Henry Duque, chairman, Isabel Morse Jones, vice-chairman, Mrs. Elmer Belt, secretary, L. E. Behymer, Mrs. Arthur Bergh, Charles Wakefield Cadman, Artie Mason Carter, Louis Woodson Curtis, Mrs. Ida Koverman, Capt. Allan Hancock, Wm. H. Richardson, Frank Vitale and Dr. Karl Wecker. These appointments were made by the Mayor.

One of the first moves made by the Art Commissioners was the selection of J. Arthur Lewis, conductor of the Los Angeles City Chorus, as co-ordinator with an office and secretary in the City Hall. He organized the 1,000 voiced chorus for the Olympic Games. Through the co-ordinating Council, Mr. Lewis has brought leaders in 28 districts together to plan for amateur choruses all over the city. Toward the end of the Bowl season, selected singers will form a People's Chorus to sing the Beethoven Ninth under the direction of Leopold Stokowski.

At a well-attended mass meeting June 29, Stokowski gave the National War Music Council awards for essays on music to nine Los Angeles youngsters who were top winners in a contest in which there were 5,000 entries judged by leaders in Chicago's music activities.

### Roger Wagner Appointed

The accent is on youth. Roger Wagner, young choral director, has been appointed youth director by the commission. He has presented boy choirs of various ages and origins in the City Hall programs and will organize a young people's chorus to sing with the adult group in Hollywood Bowl. Peter Meremblum's now famous California Youth Symphony of 120 furnished the program for the meeting June 29 and the Councilmen present became enthusiastic about having youth orchestras in all the councilmanic districts. Los Angeles is confident that there is material for 15 such orchestras.

The Police Band, the only official band in the city, is training a Boys' Police Band. Employees of the City Hall have formed an orchestra and a smaller chamber music group. The Commission has authorized the purchase of two pianos; one a concert grand for artists' programs in the Mayor's suite and the other, an upright, which is used anywhere it is needed. A large auditorium on an upper floor is to be turned into a concert hall.

Los Angeles County, which operates the County Museum and owns Hollywood Bowl (which is leased by the Hollywood Bowl Association for 99 years), has raised the status of its music director, Dr. Karl Wecker, from Playground Music Director to County Music Director. A vote of \$50,000 for the enlargement of the County Band to a symphonic band, divisible into band, small orchestra of 30 pieces or a dance band, when needed, has been approved. This band has started a series of Sunday afternoon concerts in the County Art Museum in Exposition Park.

The conductors for this series are:

Constantin Bakaleinikoff, Victor Young, Earl Towner and others to be announced. The Musicians Union is backing the County Symphony Band.

The National Association for Music and Related Arts, Inc., reviewed its activities of the last two years in an annual meeting, held in the Hollywood Bowl administration building July 2. Officers are L. E. Behymer, William H. Richardson, Dr. Karl Wecker, Jean Wiswell and Clarence Gustlin.

The establishment of the music bureau in the City Hall and the music director in the county was largely the work of this association which was formed two years ago to "support and promote every artistic endeavor of benefit to our cities, states and our nation, including the good neighbors of the western hemisphere."

As the County's plans for music are temporarily held in abeyance because of a State ruling against subsidizing anything that charges admission, the objective of the association for the coming year will be to obtain legislation from the California State Legislature to remedy the difficulty. A list of committees, representing Southern California's music leaders, will serve. William Richardson is acting chairman of this association.

The Vida-Dawson, Publicists, announce the opening of their office at 342 Madison Ave., New York City. The organization will specialize in musical accounts of young artists, under the direction of Virginia Ahrens.

## Mrs. Batchelder Writes Pasadena History

Alice Coleman Batchelder has recently written a brochure dealing with the history of chamber music in Pasadena, Cal.



Alice C. Batchelder

She was commissioned to prepare this booklet by the directors of the Coleman Chamber Music Association, who anticipate a gala season this year, which happens to be the fortieth consecutive one of chamber music events in the town. The result is a document of considerable interest, reflecting notable credit on Mrs. Batchelder, whose efforts have done much to make Pasadena a center of chamber music. The monograph contains an enlightening historical preface, as well as a list of the compositions presented in Pasadena during the period covered and the names of the artists and organizations which, in some way or other, have contributed to the musical progress of the city. There is also a list of guarantors and one of contributors to the Fortieth Anniversary Fund. Several striking illustrations enhance the value of Mrs. Batchelder's book.

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## St. Louis Opera Enjoys Acclaim

### "Three Musketeers" and "Bittersweet" Draw Record Crowds

ST. LOUIS.—Mid-season found the Municipal Opera in full swing with performances getting better each week. The seventh week, July 23 to 29 brought Friml's "The Firefly", with vivacious Rosemarie Brancato as Nina. She was captivating and in her best vocal form. William Horne, Josephine Neri, Helen Raymond, Romney Brent and Earle MacVeigh were included in the good supporting cast. Edwin MacArthur conducted.

From July 30 to Aug. 5 "The Pink Lady" was presented with Lucille Manners in the title role. The cast was very well balanced affording a goodly share of comedy with Jack Good producing a major part. Others who contributed in rounding out the cast included Helen Raymond, Romney Brent, Fred Harper, Ruth Urban and Dick Smart.

The swashbuckling "Three Musketeers" brought out large crowds for the week of Aug. 6 to 12. It was one of those performances that bristled

with action, was full of fine singing and acting and it gave to the chorus and Edwin MacArthur the best chance of the year to show their fine training and the results of their combined efforts. John Gurney, Robert Cosden and Earle MacVeigh were the three Guardsmen and George Britton showed a fine voice and good acting ability as D'Artagnon. Lucille Manners sang and acted with distinct personality as Constance and the remainder of the cast included Mary Stevenson, William Horne, Romney Brent, Fred Harper, Josephine Neri and Jack Good, whose comedy in the part of Planchet was quite enough to stop the show. Watson Barratt did some fine scenes and the entire production showed the skilled hand of John Kennedy's direction. Patricia Bowman appeared in a ballet in a setting by Mr. Barratt.

The following week was the high spot of the season thus far, with the return of Norma Terris to do her incomparable acting and singing in Noel Coward's melodious "Bittersweet". As The Marchioness of Shayne and Sarah Millick, Miss Terris was in complete control of her histrionic powers at all times and her

lightning change in the last act was almost unbelievable. There was an excellent supporting cast which included William Horne, Virginia Gorski, Robert Cosden, Fred Palmer, Le-Roi Operti, Josephine Neri, Cora Tracy, Ruth Urban, Earle MacVeigh and many others, and the orchestra, which has been improving weekly, was never in finer trim. Patricia Bowman, with the Corp de Ballet interpreted several Chopin numbers and solos. Record audiences attended throughout the week.

—HERBERT W. COST

## Buffalo Welcomes Visiting Orchestra

### Rochester Philharmonic Heard Under Beecham—Season Ends

BUFFALO.—The visit of the Rochester Philharmonic was one of the closing events of the Buffalo season. On this occasion the city had its first experience of Sir Thomas Beecham, who appeared as guest conductor. He made a strong impression with his readings of Haydn's Symphony in B flat and the First Symphony of Sibelius. The soloist of the occasion was Lady Beecham, who played the Delius Piano Concerto.

Ezio Pinza, in his Kleinhans Hall recital offered an aria from Verdi's "Simone Boccanegra" and songs by Huhn, Carpenter, and Levitzki. Large audiences attended the joint concert of Larry Adler and Paul Draper and the first appearance in Buffalo of the Albeneri Trio before the Chamber Music Society in the Mary Seton room at Kleinhans Music Hall. The works performed were Haydn's E flat Trio, Ravel's Trio in A minor and Schubert's in B flat.

Under Arnold Cornelissen the Buffalo Choral Club of women's voices gave its annual Spring concert at the 20th Century Music Club. Works by Bach, Lully, Durante and Cornelissen were sung.

Zorah Berry presented the Charles L. Wagner production of "Martha" at Kleinhans Hall. Special mention should be made of the fine performances contributed by Suzanne Fisher, Mona Bradford, Carlton Hauld and Andrew McKinley. Edwin MacArthur conducted. Mrs. Berry also presented Gregor Piatigorsky in a cello recital at Kleinhans Music Hall. Accompanied by Ralph Berkowitz, Mr. Piatigorsky offered notable presentations of works by Mozart, Brahms, Schumann, Prokofieff, Hindemith and Falla.

BENNO ROSENHEIMER.

## Birmingham Holds Second Opera Season

BIRMINGHAM.—The second season of Starlight Opera at Munger Bowl opened on July 24 with Friml's "Firefly". Heading the cast were Mimi Benzell, Richard Manning, Ralph Errolle and Irene Jordan. Marthe Errolle appeared with Lansing Hatfield in "The Vagabond King" from Aug. 7 to 10.

A non-profit civic project, Starlight Operas are sponsored by the city's newspapers, radio stations, civic clubs, merchants and Birmingham-Southern College, with all net proceeds going into an opera fund to finance future productions.

Members of the executive board are Dr. George Stuart, Cecil Abernethy, Raymond Anderson, Lily May Caldwell, Hugh Abernethy, Mrs. E. T. Bozenhard and Vincent Townsend.

L. M. C.

## J. M. Gibbon Retires From Publicity Work

John Murray Gibbon, general publicity agent for the Canadian Pacific Railway, known in musical circles as

the translator of numerous French-Canadian folk songs, the producer of folk festivals, the composer of ballad operas, and organizer of various musical programs for radio, has retired from active service.

## Rhode Island Forms State Orchestra

PROVIDENCE, R. I.—A new orchestra, the Rhode Island Philharmonic, has been incorporated under state law at a meeting on Aug. 21. Albert E. Noelte of Pawtucket was elected president and Francis Madeira, a member of the Department of Music at Brown University, is the conductor. Plans are going ahead for a series of concerts beginning this Autumn.

Communities besides Providence which will have regular concerts are Kingston, Newport, Pawtucket, Westerly and Woonsocket. A. R. C.

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## Syracuse Societies Announce Plans

### Arnold Is Elected President of Morning Musicals, Inc.

SYRACUSE, N. Y.—Geraldine Arnold, pianist and organist, has been elected president of Morning Musicals, Inc., for the coming season. She succeeds Mrs. Claude C. Bush, who has been president of the organization for the past two years. Mrs. P. D. Fogg was elected third vice-president

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For their 1945-46 season the organization will present a double orchestral treat: the Minneapolis Symphony under the direction of Dimitri Mitropoulos, and the National Symphony under Hans Kindler. On the list of evening concerts is Dorothy Kirsten, soprano; Walter Cassel, baritone; Rudolf Firkušny, pianist, and Marina Svetlova, dancer.

The Syracuse Civic Music Association, Inc., has announced its 1945-1946 series of concerts. Fritz Kreisler is scheduled for Oct. 18; Dudley-Maslow-Bales, Dance Trio, Jan. 22; Baltimore Symphony, with Reginald Stewart, conductor, Nov. 30; the American Ballad Singers with Elie Siegmeister, Feb. 21; Patrice Munsel, soprano, March 19; and Luboshutz and Nemenoff, duo-pianists, April 11.

HARRIS PINE

## Stewart To Launch Baltimore Season

Thirty-one Home Concerts and Out-of-Town Dates Scheduled

BALTIMORE.—For its 29th consecutive season, the fourth under the direction of Reginald Stewart, the Baltimore Symphony will be heard in 14 midweek concerts, 12 Sunday concerts, and five concerts for young people. In addition, the orchestra will play concerts in Annapolis, in Washington, and in 20 other cities outside of Baltimore. To permit time for all of these concerts, its season has been extended from 16 weeks to 18 weeks.

An imposing list of artists has been engaged as soloists for the coming season. These include Rose Bampton, Albert Spalding, Alexander Brailowsky, Joachim Heinz, Adele Marcus, Isaac Stern, Witold Malcuzyński, Ilya Schkolnik, Helen Traubel, Gregor Piatigorsky, Pasquale Tallarico and Yehudi Menuhin.

The Sunday Evening concerts given for the Municipal Board of Music of Baltimore will all be presented at the Lyric. After experimenting last season with the plan of having half of the concerts in the afternoon and half in the evening the Board of Municipal Music has decided that it is best to have all of the Sunday Concerts for the coming season at the evening hour. The concerts have been divided into two series of six concerts each, and the concerts in the series will be on alternate Sundays. The dates are as follows: First Series, Nov. 4, 25; Jan. 6, 20; Feb. 3, 17. Second Series, Nov. 11; Dec. 16; Jan. 13, 27; Feb. 10; March 10.

Mr. Stewart, in planning the programs for next season, expects to include many of the beloved symphonic masterpieces that are so popular with music lovers, and have such a wide appeal. Several novelties are scheduled as well.

The offerings of the Ballet Theatre, combined with the complete personnel of the Baltimore Symphony, for the two performances last season, were so enthusiastically received that arrangements have been made for the Orchestra and the ballet to collaborate in three performances this season on Nov. 16 and 17.

### Todd Duncan To Make Grand Opera Debut

Todd Duncan will make his grand opera debut with the New York City Opera Company as Tonio in Leonca-

vallo's "Pagliacci" on Sept. 28. On Sept. 30 Mr. Duncan will sing Escamillo in "Carmen".

Present plans call for three performances as Tonio and three as Escamillo during the first two weeks of the City Center Opera season.

### Arkansas Symphony Society Offers Scholarship

FAYETTEVILLE, ARK.—The Symphony Society, co-sponsor of the Northwest Arkansas Symphony, announces a \$200 scholarship for an orchestral instrumental student who wishes to attend the University of Arkansas. The scholarship is open only to students living outside of the state. State resident scholarships are provided by the University Extension Service. It can be applied toward a degree in any field, but it is preferred that it be applied toward a Bachelor of Music in brass, woodwind, stringed instruments, a Music Education degree, or toward graduate work in music. Particulars may be obtained from William Hacker, conductor, Northwest Arkansas Symphony, Fayetteville, Arkansas.

## Gorodnitzki Plans Tour to Coast

Having completed a full season of concerts in the United States and Canada, Sascha Gorodnitzki is currently

preparing for his 1945-46 tour which will take him to cities in the Pacific Northwest for the first time. During the coming season the pianist will appear as soloist with the Chicago Symphony, will tour with the Pittsburgh Symphony and the Baltimore



Sascha Gorodnitzki

Symphony. On Oct. 23 Mr. Gorodnitzki will give a Carnegie Hall recital which will mark his 17th appearance in that auditorium.

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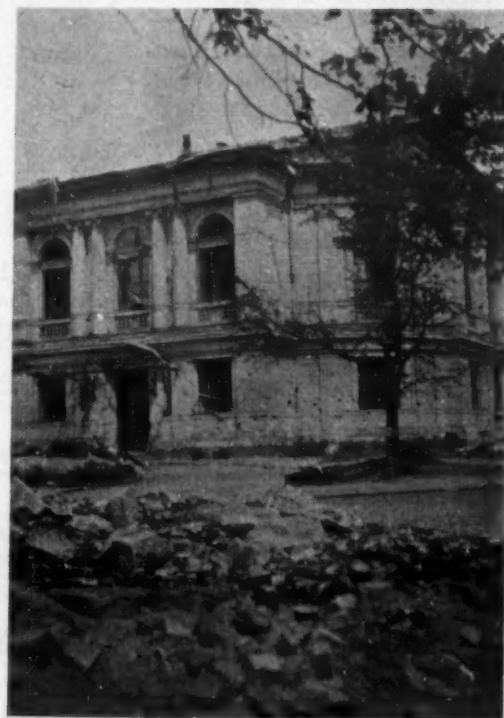


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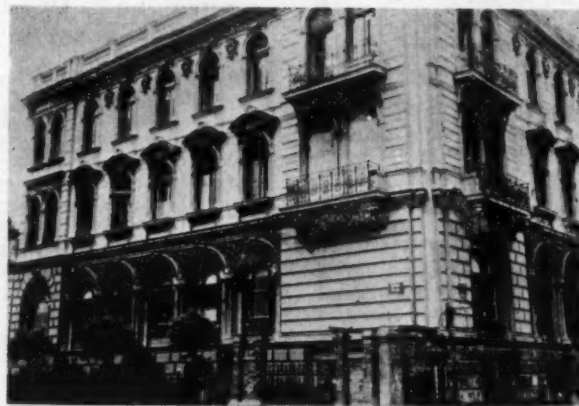
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By ROBERT SABIN

EVERYONE writes music at some time or other in his life. Or so it appears, at least, from the flood of compositions which pours into the publishing houses of the nation every year. One leading firm averages ten new manuscripts a day. The great human hunger to get into print knows no distinction of class or profession. Farmers, soda clerks, architects, teachers, not to mention professional musicians, are all represented. From little towns in West Virginia and Texas, from great universities and music schools, from every corner of the United States the mail brings in new music.

Out of all these thousands of manuscripts only a small percentage is usable or sufficiently original to warrant publication. One editor estimates the valuable material he receives at only one composition in every 100 submitted. Others put the figure much higher. Some of the compositions exhibit a blithe ignorance of harmony and counterpoint. Publishers who specialize in music of the advanced contemporary type occasionally receive manuscripts devoid of any trace of musical form, which are "modern" with a vengeance. These, however, are the exceptions. Most of the material is

harmless enough, but too amateurish and imitative to command serious attention. And every now and then comes a pleasant surprise in the mail, a fresh and original work which reveals a new talent. Some publishers, dissatisfied with this hit-or-miss method, try to search out gifted young composers through their teachers or other sources. In any case, the door is open to newcomers of all schools.

Each publishing house has its own system of handling manuscripts, but the basic procedure is the same with all of them. One of the country's largest musical firms uses the following method: As soon as a manuscript is received, it is classified and turned over either to a member of the board of readers or to one of the musical editors. He examines it carefully and writes a report about it, sometimes an extended one, if the composition seems to have



Notes and Printed Text Are Punched Into the Plate with Dies

unusual qualities. If the work is rejected, it is returned to the composer (who has usually been wise enough to enclose return postage), and if it is accepted, a letter containing terms for a contract is sent to him. Often, the firm will ask to see other works by the composer, if the one he submits shows great talent but is not usable. Sometimes the company buys the composition outright, but usually it publishes it on a royalty basis.

There are three processes in publishing music, depending upon the type of work and the expected sale. These are copying on transparent sheets, autographing on paper and engraving. Engraving a complex orchestral score entails an enormous expense and it has been necessary to find cheaper methods of making new orchestral music available. A serious work by a modern composer may have only five or ten performances a year, or even less, and it would be impracticable to spend thousands of dollars on each new composition. Since many orchestral conductors keep asking for new works and refuse to repeat modern compositions, the composer and his publisher are faced with a serious economic problem.

If only a limited number of scores is needed, the copyist writes with opaque ink on transparent sheets. From these, blueprints can be taken at a cost of only five or ten cents a sheet. This process makes it possible to issue a new work for hundreds, instead of thousands, of dollars. Autographing also costs only a fraction as much as engraving. In this process, the notes and expression marks are written free-hand and the staves done with a ruler, the sheet functioning as a plate. A skilled workman can ex-

## . . . Selecting New Music And Publishing It a Complex Process

ecute an amazingly clear and print-like page.

Engraving, however, is the key process used in publishing most music, and it still produces finer results than any of the other methods. It is a profession requiring the most delicate skill, which can be acquired only through years of hard work. The war brought a serious crisis to publishers through the shortage of engravers, since the younger men were drafted and orders for engraving skyrocketed. Fewer and fewer men are mastering the craft, and they are frankly worried about the future.

After the musical manuscript has been checked by the editor and the corrections and changes, if any, authorized by the composer, it is sent to the engraver. He works with an elaborate set of tools and dies upon a metal composition plate. First, he rules the staves on the plate with a five-pronged hook. Then he sketches the notes and expression marks on with a steel pencil. The notes are actually engraved with a set of dies which are punched into the metal. Expression marks are done by hand. The engraver has to work from right to left, and with the utmost precision. In an eight-hour day a skilled craftsman may complete two or three plates. A page of an elaborate score, requiring thousands of separate operations, takes much longer.

After each plate is engraved, it is inked and a hand-proof taken. If mistakes appear, the engraver pounds out the plate from the back and

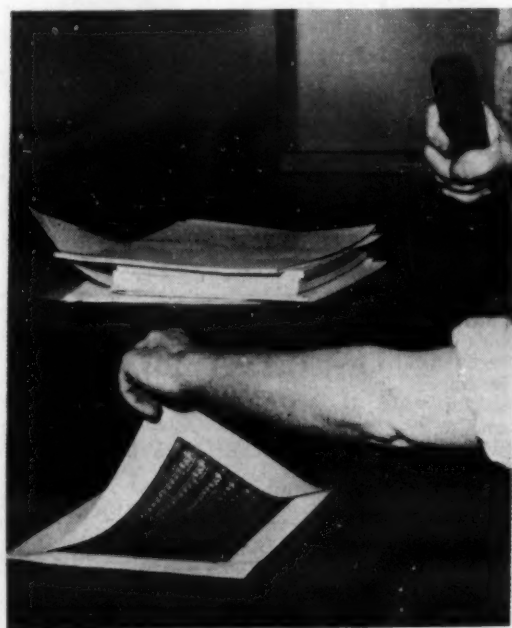


Putting in an Expression Mark Requires a Steady Hand

re-engraves the section where the mistake occurred. When the plate has been checked a proof is taken to be used in the next stage of the progress of the manuscript toward the printed page. This consists of the preparation of a photographic negative. Proofs of the engraved plate are photographed in folios of fours or eights or larger groupings. Imperfections on the photographic negative are corrected with a brush by another proofreader, and then they are pasted in position.

The sheet of photographic negatives is then exposed under a strong light over a specially treated zinc plate into which the impressions are burned. This plate, after being washed and re-treated is ready for the offset press. In the press, the plate transfers its impressions to a rubber roller which actually prints the music. Altogether, about 14 processes are involved in

(Continued on page 42)



A Hand Proof Is Drawn to Check the Plate for Errors

Photographs through courtesy of J. G. Ranc.



# Fall Supplement of New Music

## Solo Voice

### Three Excellent Songs Come from Walter Golde

TWO new songs by Walter Golde published by G. Schirmer reveal the best aspects of the composer's work. One of them, "Calls", is a setting of a poem by Carl Sandburg from "Smoke and Steel", while the other, "Grieve Not", has a text by Margaret Bristol inspired by a passage from Homer's "Iliad". "Calls" is of exceptional charm. It is issued for both high and low voice, and it is equally effective in both ranges. "Grieve Not" is a love song of epic character. This is also available in two keys. Here are two songs far removed from each other in style, but the inventiveness and the craftsmanship are equally impressive in both. ("Calls", 50c.; "Grieve Not", 90c.).

Another recent song by Mr. Golde is "Among Shadows", a Composers Press publication, inspired by verses by Arthur Davison Ficke. The unusual poem is felicitously mirrored in the musical setting. It is issued in one key, for medium or high voice. (50c.).

### A Cycle of Songs of Bilitis By Kathleen Lockhart Manning

FOUR Songs of Bilitis, by Kathleen Lockhart Manning, published as a set within one cover by G. Schirmer, serve to mark a new milestone in Mrs. Manning's evolution as a composer. English versions of the texts made by Kenneth Monroe Miles have been used, the songs bearing the titles, "Cradle Song", "The Promise", "The Night Is So Dark" and "The Last Epitaph". These are all fine songs, with nobility of melodic contour. Perhaps "The Promise" and "The Night Is So Dark" will rank as the most powerful of the four, but that is not to reflect disparagingly upon the lullaby or the final soliloquy of the "impalpable shade". This set of songs represents a noteworthy achievement. The songs are specifically intended for high voice but both the "Cradle Song" and "The Last Epitaph" are within the range of a medium voice. (\$1).

### Three Outstanding Songs Are Published by Galaxy

THREE outstanding songs have come from the Galaxy Music Corporation. In his new song, "En una noche serena" ("Alone in the Night"), Richard Hageman creates

rich nocturnal colors. Setting a poignant poem by Andres de Seguro, he develops an expansive piano accompaniment into an eloquent background for the outcry of a lonely soul. It is a large-scale song, planned for a high voice, the range being from E flat to B flat.

"In the Darkness of Night", by William J. Reddick, is one of the finest things the composer has yet produced. As the title might suggest, the theme of Frances Savage's poem has a kinship with that of the Hageman song, but the basic idea is developed quite differently. Mr. Reddick has given the words a melodic line that is compelling and provided it with an accompaniment of warm emotional coloring. The range is for medium voice. Arthur Farwell's "Afternoon on a Hill" is an altogether charming little song, an ideal setting of a gaily appealing little poem by Edna St. Vincent Millay for medium voice. (The Hageman song, 60c.; the other two, 50c. each).

### Reviews in Brief

"One Rainy Day", by Jennie Prince Black, words by Samuel Minturn Peck, G. Schirmer (40c.). A charming little song with an arch flavor. The voice part lies within the compass of a minor sixth. In two keys, for high and low voice.

"Silhouettes", by Antonio Lora, poem by Oscar Wilde, Composers Press (50c.). A well-written art-song that enhances the mood of the text.

"Our Lives" by Olga de Blanck, Spanish words by Conchita Vizoso, English text by Margaret Bristol, G. Schirmer (50c.). An appealing song with the rhythmic character of the typical Spanish nostalgic song. For high and low voice.

"Invocation" and "Beasts of Burden", by Miklos Rozsa, poems by Lord Vansittart, Delkas, 50c and 60c, respectively. Elaborate settings, with an Oriental flavor, of two austere and somewhat-cynical poems. For low-medium voice.

"In a China Shop", by Robert M. Taylor, verse by George S. Heliman, G. Schirmer (45c.). A dainty little conceit concerning a flirtation among porcelain figures, with a tinkling accompaniment in the upper reaches of the piano suggesting a music-box. For medium or high voice.

"Come, Sweet and Lovely Soothing Death", by George Kleinsinger, text from Walt Whitman, Ditson: Presser (50c.). A beautiful setting of the Whitman words, imaginative and sincere. For high voice.

"Florentine Song", by Wells Hively, text after an anonymous 15th century

Italian poem. G. Schirmer (45c.). A charming two-page song, dedicated to the premise, "Youth is wondrous but how fleeting". In two keys.

Three songs by Sergei Saxe, published by Carl Fischer, have melodic spontaneity. The songs are "When We Two Parted", with a poem by Lord Byron; "Be Strong, My Heart", with text by David Ormont and "When I Have Fears", with verse by Keats. These are distinguished songs, of exceptional refinement. The stanzas in "When We Two Parted" are given an almost ballad-like character, the text of "Be Strong, My Heart" is handled with a dramatic sweep, and the mood of Keats's forebodings is bodied forth in a notably apt setting. The first song is for medium voice and the other two, for high voice. (50c. each).

"Berceuse", by Mary Howe, anonymous text, G. Schirmer. (50c.). A re-issue of a charming cradle song with a graceful melodic line. For medium or high voice.

"Go to Sleep" and "Do the Roses Ever Bloom?", words and music by Ruby Zigler, published by the composer, Gladewater, Texas. Two simply written little songs with a melodically popular appeal, the second, in medium range, showing the more discreet treatment of the voice. The first is for low voice.

## Piano

### Grainger Makes Solo Version Of Themes of Grieg Concerto

THE procedure Percy Grainger adopted with the first movement of the Tchaikovsky Concerto in B Flat Minor in making a solo version of its thematic material has now been applied to the opening movement of the Grieg piano concerto, and his concert transcription of its main themes has recently been published by G. Schirmer.

Mr. Grainger has wrought with such astuteness as to cause each theme to lead on into the next with the utmost smoothness and effect of logical continuity. In this case, instead of making use of the main cadenza, as he employed the big cadenza near the beginning of the Tchaikovsky work, he omits it altogether with the exception of its closing measures, which are made to serve as a bridge to the final page. In view of the violence done to standard art works by the movies with ever-greater frequency, it is well to have these solo versions of favorite concertos made by one who is an experienced pianist as well as a composer of expert craftsmanship. This transcription is essentially a virtuoso piece, far removed from the technical horizons of the babes and sucklings of the piano. (50c.)

### Bauer Clarifies an Allegro By Schumann for Pianists

PIANISTS weary of playing the too well-tried works of the standard composers should be grateful to Harold Bauer for having turned his editorial attention to Schumann's Allegro, Op. 8, an 18-page piece still known only to a few, which he thinks possesses qualities of exceptional interest. As presented by Mr. Bauer in a study-version, published by G. Schirmer, the work now appears in a much more straightforward and easily read form. His hope should surely be realized of placing it where it belongs in the pianist's repertoire through his efforts to give the music greater structural lucidity. In order of original publication as well as of composition this Allegro stands between the Toccata and the "Carnaval".

In his preface Mr. Bauer makes



Elie Siegmeister and Dimitri Mitropoulos Skim Through Mr. Siegmeister's "Ozark Set" Shortly Before the Work Was Given Its Philadelphia Premiere at Robin Hood Dell

statements that apply only too aptly to other Schumann works as well when he says: "Passages are frequently ill-distributed between the two hands, and Schumann's contrapuntal habits, which caused him to seek out independent parts on every possible occasion, resulted in a confusing excess of note-stems and note-heads which contribute nothing to the musical interpretation and, while interesting enough from a strictly academic standpoint, are positively detrimental to technical fluency in performance". (60c.)

### The Mozart "Alla Turca" Becomes a Two-Piano Piece

THE ever-popular "Alla Turca" movement that ends the A major Piano Sonata by Mozart has now been arranged by Stephen Kovacs as a two-piano piece, which is published by the Galaxy Music Corporation. This movement has been used so many times detached from its companion movements, for encore purposes especially, that no one could take exception to its being transferred alone to the larger medium, in view of the happy results of Mr. Kovacs's efforts. Naturally, the piece has gained greater brilliance in the process but the arranger has been discreet in avoiding excessive sonority. It is safe to predict that it will be heard frequently. Two copies necessary. (65c.)

(Continued on next page)

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# Fall Supplement of New Music



Jacques de Menasce, Composer-Pianist, Relaxes with His Wife at Lake Placid Where He Is Working on a Third Sonatina Which Is Scheduled for Performance This Season

That all these years, while masquerading as various stage and screen characters, Lionel Barrymore has been nursing a secret "urge" to express himself in music, is again apparent from the publication by G. Schirmer of a brace of piano pieces from his pen, a "Scherzo Grotesque" and a Song Without Words. In his musical thinking the actor-composer sticks close to the traditional, and in these new pieces he discloses a melodic fertility that, if not markedly individual, is graceful, at any rate. There are no hard technical nuts to crack in either piece, albeit the scherzo demands a light staccato touch. It is a dashing six-page piece, with a brilliant ending. Its lyrical companion piece has spontaneous freshness and is but three pages in length. (50c each.)

"Reflections", by Thomas Griselle, issued by the Theodore Presser Co., is the latest composition by the composer of "Cubist" and the "Two American Sketches" that received a Victor \$10,000 prize. "Reflections" is couched in an individual idiom, and is a product of present-day musical thinking. It is four pages in length. (50c.)

"Swing Your Partner", a collection of tunes of American square dances, reels and jigs, in easy arrangements for piano solo, Mercury (60c). With the old-fashioned square dance having something of a revival, this collection has more than merely historical interest. The fourteen tunes included are, "Captain Jinks", "Charley", "Kate Kearney Waltz", "McLeod's Reel", "Maggie Brown's Favorite", "Money Musk", "Oh Dear, What Can the Matter Be?", "Old Gregory", "Possum Up a Gum Tree", "Quindaro", "Sir Roger de Coverly", "The Feathers",

"The Lee Rigg" and "Turkey in the Straw". Liberties have been taken in one or two cases, such as "Money Musk", where the values of notes have been changed, to the detriment of the original character of the music.

Symphony No. 16, in G (the "Oxford" Symphony), by Haydn, edited and annotated by Percy Goetschius in a piano version, Oliver Ditson Presser (75c). Another of Dr. Goetschius's authoritatively analyzed symphonic scores, No. 39 in his Analytic Symphony Series. An exceptionally useful guide to the understanding of the Haydn score.

## Choral

### Early Sacred Choral Works Re-issued by Music Press

MORE early choral classics have been republished by Music Press. Noteworthy additions to this publishing firm's library of sacred choral music are new editions by Hans T. David of two songs by William Byrd, three motets by Thomas Morley and a Christmas motet by Luca Marenzio. The Byrd pieces are settings of poems from the imprisoned Sir William Leighton's "The Teares or Lamentations of a Sorrowful Soule" and are now reprinted for the first time. The Morley motets are an Easter Motet, A Prayer and an Agnus Dei from "A Plaine and Easie Introduction to Practicall Musick", all for mixed chorus in four parts, while Marenzio's "Hodie Christus natus est" is for either four-part mixed chorus or three women's voices and bass. Each of these works has been so edited as to clarify the musical intent without altering basic values. For the duet for soprano and alto with continuo, "O Lord My God, Forgive Thou Me", from J. S. Bach's Cantata No. 113, Paul Boepple has realized the figured bass for organ, piano or harpsichord and added useful hints for breathing in such a way as not to interrupt the rhythmic flow of the music. He feels it is not historically incorrect to recommend that it be sung either by a women's chorus or two soloists. An English version by Henry S. Drinker is given along with the original German text.

A stirring setting of "The Beatitudes" by Hugh S. Robertson, the Scottish composer, has been published by Carl Fischer. In it the composer has sought to use the chorus much as it is used in the Greek drama. The actual words of the Beatitudes are given to the basses throughout and thus, he explains, "a corporate personality is achieved and the danger avoided of what might be called a first-person-singular presentation". The poem used in the Prelude is Shetlandic in origin, and the commentary passages are taken from scriptural sources with one exception that is taken from the Apocrypha. With the exception of the opening recitative the work is entirely choral, as all solo passages are intended to be sung by the respective voices in unison.

The music is loftily conceived and the composer stresses the point that "the words are more important than the music, the latter seeking only to illumine the former". The performance time for the entire work is given as a little less than 40 minutes.

"La Muerte de Cristo", Op. 144, oratorio by José de Jesus Ravelo, a sincerely conceived work based on the Crucifixion, by a Dominican Republic composer who is one of the most prolific of South American composers. It is scored for two sopranos, an alto,

tenor, baritone and bass, a narrator, and double choir. Published in this country by the composer under his Government's patronage.

"The Bird", by William Billings, edited by Oliver Daniel, Birchard. One of three recently resuscitated works by the early American composer who is having something of a new vogue. This has spontaneity and a rather surprising florid character. It is written for soprano, alto, tenor and two basses.

"Be at Peace", by Franz Bornschein, text from Job, C. Fischer. This anthem is written with the composer's familiar expertness. It is for mixed chorus in four parts.

### Two Noteworthy Anthems

By Dr. Noble and Deane Shure

TWO outstanding new Easter anthems come from J. Fischer & Bro. One is "That Easter Morn at Break of Day" by T. Tertius Noble, and the other, "A Green Hill Bright with Morn" by R. Deane Shure. Dr. Noble's setting of a scriptural text beginning, "The first day of the week came Mary Magdalene", for four-part mixed choir, with tenor or soprano solo, is an inspiring composition, one of the finest choral works that have yet come from the composer's pen. Mr. Shure's anthem is planned for junior choir and four-part senior chorus and is a setting of words by Cecil F. Alexander. The writing is unfailingly effective and has a musically distinguished character.

"Git on Board", a colorful collection of folksongs arranged for mixed chorus, compiled and edited by Beatrice Landeck, Marks (\$1). Nearly 70 songs of many nationalities arranged for group part-singing, classified under six headings, "Songs of Conviction", "Early Days in America", Ballads, Work Songs, Songs of Negro Origin and Rounds.

"The Lady of Shalott", cantata for mixed chorus and tenor solo, by Maurice Jacobson, poem by Tennyson, Cur-

wen: G. Schirmer. An admirably written work marked by resourceful imagination. Performance-time, 35 minutes.

Five South American Nocturnes, for three-part women's chorus, by Joseph W. Clokey, texts by Willis Knapp Jones, Birchard. A set of short choruses of sharply differentiated moods. The titles are: "Breakers off Barranquilla", "Andean Lullaby", "Night Bird in the Chaco", "Quito Asleep" and "Dusk in the Tropics". C.

## Violin

### Hindemith Concerto For Violin Is Issued

PAUL HINDEMITH'S Violin Concerto, composed in 1939 and played here by various violinists, has been made available with the orchestra part arranged for piano by the Associated Music Publishers in the sole American issue of the original Schott edition. The original instrumentation is here listed as two flutes, two oboes, two clarinets in B flat, one bass clarinet, two bassoons, four horns in F, two trumpets in C, three trombones, one tuba, timpani, percussion and strings. Further familiarity with the music brings increased recognition of the ingratiating elements of this music. It is a work to be played only by accomplished technicians. (\$3.50.) C.

"Encantamento" by Camargo Guarnieri, for violin and piano, published by the Associated Music Publishers, has piquant charm, which is due not alone to the melodic line but also to the originality of the accompaniment. It ranks among the most interesting compositions in the shorter forms contributed by Latin-American composers to concert literature.

(Continued on page 36)

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# Fall Supplement of New Music

(Continued from page 35)

## VIOLIN

### Teaching Material:

"Young America at the Violin", Book 1, compiled by Ernest E. Harris, Raymond Burrows and Ella Mason Ahearn, published by C. C. Birchard & Co. This is a well-devised first book in a series designed for individual or class instruction. It contains open string pieces, first finger pieces, second finger pieces, two-finger pieces, three-finger pieces and pieces for crossing strings. Interesting facts about the instrument are given at the beginning, along with a detailed exposition of its anatomy, and charming illustrations by Martha Powell Setchell add to the attractiveness of the book. C.

The First Thirty Concert Studies for the Violin, Op. 123, by Charles de Bériot, study-version by Harold Berkeley, G. Schirmer (\$1.25). Standard studies for developing virtuosity skillfully prepared in accordance with modern violin technique and provided with valuable prefatory suggestions for practicing them to the best advantage.

In Los Angeles, Henri Temianka, Violinist, (Center) Played Works by (from the Left) Charles Wakefield Cadman, Mario Castelnuovo Tedesco, Ernst Toch and Miklos Rosza



ceivable. The thematic ideas are somewhat austere, it is true, but they are vital and stimulating. More eloquent and more challenging is the main theme of the short Adagio, with its two measures of eight evenly paced quarter notes in each, against long sustained chords in the other parts, producing a sombre and stirring mood. It is a short work, for while the first movement occupies ten pages in score, the second and third cover but three each. (Score, \$1.50; parts, \$3.) C.

By way of solving the problem that confronts chamber music groups in finding suitable encores for the end of a concert program, Charles Jaffe has compiled, arranged and edited an Encore Album for Strings, in two volumes, consisting of material he assembled for the purpose for the Curtis String Quartet. The collection is published by J. Fischer & Bro. Mr. Jaffe and his colleagues found these arrangements so successful as encores that they soon began to use a group of them as a regular feature of their programs.

Some of the pieces are transcriptions of piano or orchestra compositions, one was originally a song, while a few are movements from standard quartets that are almost invariably played apart from the rest of the work concerned. The addition by the compiler of ad libitum string bass parts makes these numbers suitable for performance by string orchestras as well. Volume 1 contains a Country Dance in C by Beethoven; the Shostakovich "Golden Age" Polka; the Andante Cantabile from Tchaikovsky's Quartet in D, Op. 11; Prokofiev's March, Op. 12, No. 1; the Finale from Haydn's Quartet, Op. 33, No. 2, and Tchaikovsky's piano Humoresque, Op. 10, No. 2. In the second volume are to be found Fauré's "Après un rêve"; Moussorgsky's Hopak; the Scherzo from Tchaikovsky's Quartet, Op. 30; the "Pizzicato" Polka by Johann and Josef Strauss; the Minuetto from Mozart's Quartet in D, No. 2; the Prokofiev Gavotte, and the Finale from Dittersdorf's Quartet in E Flat. (Each book of complete parts, \$2.00; extra parts, 50c.)

Sonata in A, Op. 1, No. 15, by Handel, transcribed by Watson Forbes and Alan Richardson, Oxford: C. Fischer (\$1.75). A well-made arrangement of a charming sonata by Handel in three short movements, originally written in E for violin and

figured bass. Characteristically Handelian music that proves to be just as effective for viola as for violin.

String Quartet in E minor, by Frederick Preston Search, Composers Press (score, \$2; parts, \$3). An extended work of adroit craftsmanship, the music of the Scherzo movement and the closing Allegro Appassionato being of special vitality.

### For Instrumental Trio:

"Sheep May Safely Graze", by Bach, arranged for violin, cello and piano by Harvey Grace, Oxford: C. Fischer. (\$1.75.) The familiar aria from the Secular Cantata No. 208, known as the "Birthday Cantata" or "Hunting Cantata", in a well-devised arrangement that offers no difficulty to any of the instruments concerned. C.

## Organ

### Unusual Folk Material Basis of Organ Novelties

TWO new organ pieces by Fela Sowande just published by Novello & Co. (New York: H. W. Gray) have the flavor of the unfamiliar. The general title of the brace is, Two Preludes on Yoruba Sacred Folk Melodies, while the more specific titles are, "K'a Mura", the beginning of a folk hymn, "Let us prepare, ye band of Christians, to meet above", and "Jesu Olugbala" ("I dedicate my head to Jesus, the Saviour"). Each has a distinctive beauty, the slow "K'a Mura", with its freely fluctuating hymn and seven-beat and ten-beat measures, exerting a special spell of musical enchantment. Its companion piece is a contrasting Allegro in straightforward twelve-beat rhythm, a joyous and devotionally exultant outburst. Both are well written in the idiom of the organ and are worth the attention of organists.

### Briefer Mention

"Song of Victory", by Roland Diggle, Edward Schuberth & Co. (75c). A dignified piece in varying moods, involving different tonalities, four keys being employed in the course of its seven pages. A Hammond organ registration is supplied. The fluent technique of the composer is again demonstrated here.

"Intermezzo, from 'Atonement of Pan', by Henry Hadley, arranged by Margaret Westlake Powers, G. Schirmer (50c). A Hadley composition of fine musical quality here emerges as an excellent organ piece.

"Salve Regina", by Robert L. Bedell, Summy (60c). A "meditation religieuse" of distinguished character, a main part in E major forming a framework in striking contrast to the inserted "Salve regina" in Gregorian chant style. Four pages.

"From the Swiss Mountains", by William Wentzell, H. W. Gray (75c.). A well-written descriptive piece sug-

gestive of the title. Issued in Gray's "Saint Cecilia Series". Four pages.

### For Organ (Popular):

Serenade from Romberg's "Student Prince"; "L'amour, toujours l'amour", by Rudolf Friml, and "When Day Is Done", by Robert Katcher, arranged by Charles R. Cronham, Harms (60c. each). Effective arrangements provided with registrations for both Hammond and pipe organs.

"Ah, Sweet Mystery of Life", by Victor Herbert, arranged by Charles R. Cronham, Witmark (60c.). Both Hammond and pipe organ registration are given. C.

## For Christmas

### New Christmas Music Notable for Quality

WHATEVER the reason may be, the publishers have brought out much less new Christmas music this year than they had already placed on the market by this time a year ago. But, small as the quantity is in comparison, the quality is, if anything, better this season. A goodly percentage is made up of new arrangements of long existing, if unfamiliar, carols, but the new original works are eminently worthy of a place in the standard Christmas repertory.

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## Chamber Music

### Barber's String Quartet Published by Schirmer

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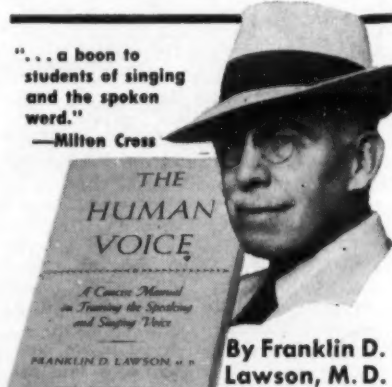
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## Christmas Music

(Continued from page 36)

G. Schirmer has published two Christmas solos, in addition to a sheaf of choral works. One of the two is the lovely "Jesus, Jesus, Rest Your Head", adapted from the singing of three people in Hardin County, Kentucky, by John Jacob Niles, arranged with appropriate simplicity, while the other is a tasteful arrangement, with English text, by Renee Wright of a 17th-century Austrian carol, "A Babe Lies in His Cradle Warm", the melody of which extends over a range of only seven notes.

Schirmer's choral novelties include two for full chorus of women's voices and three for mixed choruses. Those for women's voices are a charming "Saint Francis Carol", written with a certain old-time quaintness by Richard Warner to a text by Katherine Root Warner, and a fine anthem by Carl F. Mueller, "All My Heart This Night Rejoices", with text by Catherine Winkworth. Those for mixed voices are the descriptively chiming "Ring Noel" by Margrethe Hokanson, with words by Katherine Post; Elinor Remick Warren's excellently written "Christmas Candle", with text by Kate Louise Brown, and Carl F. Mueller's appealing "The Dawn of Christmas", with a poem by Thomas Tiplady.

Carl Fischer has an appealing chorus for women's voices by Robert W. Gibb, "Beside His Manger", with words by Christine T. Curtis, and an admirable new arrangement by Max T. Krone, also for women's voices of the Czechoslovakian carol, "The Birds and the Christ-Child".

From the H. W. Gray Company come excellent arrangements of the jubilant old Bohemian carol, "Let Our Gladness Have No End" by Claude Means, of the spirited Normandy folksong "Now the Holy Child Is Born" by Ralph E. Marryott and an elaborately designed "Carol of the Provincetown Portuguese" by Harvey Gaul, with text from Portuguese sources by Avery Gaul.

A J. Fischer & Bro. publication is the beautiful "Angels from the Heaven's Height", an arrangement of a French plainsong melody by Paul F. Laubenstein for mixed voices singing mostly in unison or two parts.

Music Press has added to its library of choral gems a quaint Christmas anthem by the 18th-century composer, William Billings, "Hark! Hark! Hear You Not?", as edited by Clarence Dickinson, a fine example of the composer's work, originally published in his last song collection, "The Continental Harmony" of 1794.

C. C. Birchard & Company also re-issue compositions by William Billings, "Bethlehem", taken from "The Singing Master's Assistant" of 1778, and "The Shepherd's Carol" ("Shiloh"), from "The Suffolk Harmony" of 1786. "The Shepherd's Carol" is

# Fall Supplement of New Music

melodically simple apart from the change of rhythm to differentiate the shepherds' and the angels' voices, while "Bethlehem" is a work of much more elaborate choral writing. Both are edited by Oliver Daniel.

## Piano (Technical)

### First Steps:

From C. C. Birchard & Company come two particularly well planned first books for beginners, Keyboard Speech, Book 1, by Floy Adele Rossman, and "Young America at the Piano", Book 1, by Raymond Burrows and Ella Mason Ahearn, both illustrated attractively by Martha Powell Satchell. The Rossman book starts out boldly with the key of G flat and only after eight pages of little musical conversations for pupil and teacher settles down in the keys of C and G, adding D and A near the end. The procedure seems to be amply justified. "Young America at the Piano" introduces at once a number of rote pieces and places its subsequent material in three categories of pieces, "Observation", "Guided reading" and "Independent reading". Bits of folk tunes are effectively employed as material in this consistently graded introduction to the musical alphabet and the first rules of musical grammar.

Theodore Presser issues a revised edition of John M. Williams's well known First Year at the Piano, and Myra Adler's "Finger Fun for the Little Piano Beginner", containing a set of twelve exercises, to be taught by either rote or note. At the end of each exercise the instruction is given to "relax, roll, drop on key above", the "roll" being a lifting of the hands forward and up. This little book should prove very useful.

### Elementary:

From G. Schirmer come many useful new pieces: Frederic Groton's "Butterflies and Grasshoppers", for light staccato touch, and "Uncle Bidle with His Fiddle", a descriptive bit promoting facility; four pieces by Stanford King, "Banjo Franks", "Mountain Gliding", with alternating broken chords in the upper range of the keyboard, "Pony Trot", good for left-hand development, and "With Flying Colors", a strongly rhythmic six-eight march sure to appeal to boys; five pieces by Lewis Brown covering various points, "Clowning", "Wistful", "At the Skating Rink", "Russian Gypsy", and "Valse Espagnole"; an alla breve march of rhythmic appeal by F. E. Aulbach, "On School Parade"; two descriptive pieces by Cleo Allen Hibbs,

"Kennel Kapers" and "Ridin' the Trail"; two pieces by Maxwell Powers, "Hide and Seek" for alternating hands, and "Winter Evening"; and Isabel Van Nort's "The Whistling Farmer Boy", with melody in the left hand throughout. Schirmer also issues a set of five chorales simply arranged for eight hands at two pianos by Dorothy Connor.

The Theodore Presser Co. has just brought out "April Blossoms", by Milo Stevens, with a graceful melodic character and much crossing of hands.

Leopold Wolfsohn is both composer and publisher of a "Russian Lullaby", useful for cultivating a smooth melody legato.

### Lower Intermediate:

The Oxford University Press (New York: Carl Fischer) has released Tobias Matthay's "Playthings", Book 3, "a miniature suite for young and old", the composer's Opus 44, consisting of seven short pieces in contrasting moods. These attractive pieces bear the titles, "Persuasiveness", "Who's Knocking?", "Shades of Czerny", "Pleading", "In the Dumps", "Cheer-O!", a rotation study, and "The Blusterer".

Carl Fischer is the publisher of the fifth book of the Oxford Piano Course for Class and Individual Instruction by Gail Martin Haake, Charles J. Haake and Osbourne McConathy. One of its strongest points is the detailed structural analysis given of each composition used. Included are a Valse in F and "Au Matin" by A. Gretchaninoff, arrangements of Negro spirituals by Leo Sowerby and Florence B. Price, a "Basso Ostinato" by Mr. Sowerby, L. Leslie Loth's "Night in Arcady", pieces by Bach, Handel, Mozart, Schubert, Mendelssohn, Chopin, Grieg, and present-day American composers, studies by Czerny and etudes by Heller. The same firm also issues Jacques Ibert's "A Giddy Girl" in an American edition, with the consent of the Alien Property Custodian.

### Upper Intermediate:

The Clayton F. Summy Co. features a "Prelude in Memoriam, Sergei Rachmaninoff", by Homer Simmons, an adroitly conceived piece with a distinct Rachmaninoff flavor; a good Prelude, "El Djem" ("The Lost Colosseum"), "La Gaité", "La Prima Balloirina" and "Scaramouche" by Dent Mowrey; an attractive "Valse charmante" by William B. Coburn; "Summer Clouds" by Buena Carter; "Rosallita", a tango by Denise Mainville, and a "Community March", by Otto Pfefferkorn.

Delkas issues a new set of Piano Miniatures by Alexandre Tansman, consisting of a Minuet, a Caprice, a Bourrée, "Spleen" and a Procession.

The Associated Music Publishers have two easy pieces by Ely Jade based on E. Robert Schmitz's pedagogic principles, a "Promenade on the White Keys" and a "Berceuse de l'humérus".

Oliver Ditson (Theodore Presser Co., distributors) publishes two good waltzes, "Moment Beautiful", by Robert Syd Duncan, and "Springtime Fancies", by G. F. Broadhead, and a suavely flowing "Blue Lagoon" by Velma A. Russell.

From G. Schirmer come "The Humming Bird", a good finger study, by Frances Terry; an interesting Fantasy in C, by Edward Shippen Barnes; a melodic piece by Rudolf Friml, "In My Heart I Have Love for You"; "Memories" by Elfrida Petersen Black; two pieces by Isidore Luckstone, "Young Romance" and "Ballet of the Autumn Leaves"; "Starry Night", by Ralph Federer; an arrangement by Stephen Kovacs of "The Donkey Serenade" by Rudolf Friml-Herbert Stothart, and a revision by Carl Deis of Moszkowski's Mazurka in G.

### Advanced:

From the Edward B. Marks Music Corporation come the Tarantella from the "Sicilian Suite" by Herbert Hayfrecht, a dashing three-page piece with the characteristic rhythm of the Neapolitan dance and written with piquant alternations of modern dissonance and traditional progressions; "Aragon", Jota-waltz by Ernesto Lecuona, a brilliant concert waltz, opening with an elaborate cadenza, and with a less pronounced Latin-American flavor than most of the composer's other music; and the Polonaise from Mussorgsky's "Boris Godunoff" in a discreetly made arrangement by Frederick Block.

G. Schirmer publishes "Memories", by Oscar Straus, a concert waltz, or, more accurately, a chain of four waltzes with an extended coda, involving different moods and written in the composer's characteristic fluent and effective manner; a version for piano solo of Brahms's fine set of Variations on a Theme by Haydn (the "St. Anthony" Chorale), and an elaborate and effective free arrangement of Grieg's "Solveig's Song" by Lewis Slavit.

H. Harms issues "Valencia" by José Padilla, as arranged by J. Louis Merkur, an attractive four-page piece, melodically and rhythmically of Spanish flavor.

A new Theodore Presser publication is a collection of Themes From the Great Operas compiled by Henry Levine, an excellent book for advanced reading apart from other advantages. Twenty excerpts from operas by twelve composers are included.

From the Whitney Blake Music Publishers comes a Gavotte in G by Vladimir Heifetz, an interestingly conceived and written piece.

Carl Fischer publishes new revised editions of Prokofiev's March from "Love for Three Oranges", Bach's Prelude and Fugue in C from Book 1 of the "Well-Tempered Clavier", and "The Maiden and the Nightingale" by Granados, by Maxwell Eckstein.

The Delkas Music Publishing Company has brought out an interesting "Parodiette" by Rudy de Saxe.

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# Music Schools and Teachers

## Eastman School Adds to Staff

Fuerstner Heads Opera Department—Margaret Grant Becomes Dean of Students

ROCHESTER.—Carl Fuerstner, conductor-composer-pianist, has been appointed director of the opera department of the Eastman School of Music. Mr. Fuerstner succeeds Emanuel Balaban, who has resigned to assume the musical direction of the Ballet Russe. Former conductor of the Cologne Opera, Mr. Fuerstner was born in Strasbourg, Alsace-Lorraine. He entered the Cologne Opera at the age of 19, studied under Abendroth and Philip Jarnach. He came to the United States shortly before Hitler's rise to power. He has been assistant conductor with the San Francisco Opera Company and has directed independent operatic productions.

Margaret Grant has been appointed to the newly created position of Dean of Students and administrative assistant to the director of the school. Her selection ends a three-year search to find a person with the right combination of qualifications for the position. She will be adviser to men and women undergraduates of the Eastman School, with supervision over all extra-curricular activities of its women students, including direction of the Eastman dormitories for women, and will also assist on curricular problems.

For a number of years Mrs. Grant has been executive assistant of the Berkshire Music Center at Tanglewood and secretary of the Koussevitzky Music Foundation. She will continue to serve as secretary.

The Summer session of the Eastman School broke all records for attendance. Total registration for the 1945 session was 842, as against the previous high of 699 in 1944. Students were registered from 42 states, as well as the District of Columbia, Alaska, Canada, China, Hawaii, and Panama.

Max Landow, member of the piano faculty for 23 years, retired at the conclusion of the Summer session. He came to Rochester in 1922 from Peabody Conservatory. Widely known as a recitalist, he has also appeared as soloist with major orchestras in Berlin and the United States.

## Hughes Pupils Have Active Summer

The series of evening recitals at the New York master class of Edwin Hughes was given by Alton Jones, Carol Finch, Vivian Major, Lois Kaplan and Muriel Lent, with a closing two-piano program by Mr. and Mrs. Hughes. Miss Kaplan and Mr. Major were heard in broadcasts over Station WNYC during the session. Recitals were given at Winthrop College, during the session there, by Miss Lent and Miss Kaplan, and the latter was also heard in recital July 2, at the Eastern Carolina State Teachers College, and on Aug. 14, at the Women's City Club in St. Paul, Minn. Mr. Hughes will resume teaching in New York Sept. 24.

## Granville Joins American Conservatory

CHICAGO.—The American Conservatory of Music has engaged Charles Norman Granville, baritone, as a member of the faculty. Mr. Granville was born in London and came to America at an early age. Among his teachers were Agramonte and Victor Maurel. He will have four assistants, Helen Sneed Parsons, Ethel Reid, Mary Ruth Craven and Eileen Bowman. M. McL.



Photo Associates

Eugene Conley Sings the Count to the Countess of Verna Kerr in the Academy of Vocal Arts Production of Mozart's "Marriage of Figaro"

## PHILADELPHIA

THE Academy of Vocal Arts of Philadelphia recently presented out-door performances of "Faust" and "The Marriage of Figaro" for members of the Garden Opera Club at Faraway Farm, the home of Mr. and Mrs. Clarence A. Warden in Haverford.

The swimming pool and gardens provided an idyllic setting for these operas, with the stage a vine covered arbor between twin stone bath houses which served as dressing rooms. The entire action was beautifully reflected in the pool.

Proceeds from these events went to the South American scholarship fund of the Academy. Leonor Arenas from Lima, Peru, is studying at the Academy at present and a student is expected from Buenos Aires in the Fall.

Rose Landver was the stage director and Karl Riedel was in charge of the musical direction for these performances. Piano accompaniment was played by Harriet Gyllenhaal.

The cast for "Faust", which was presented June 22, was as follows: Faust, David Poleri; Mephisto, Val Patacchi; Valentin, Andrew Canale; Wagner, Eugene Conley; Marguerite, Marjorie Wellock; Siebel, Verna Kerr; Martha, Ellen Carleen.

"The Marriage of Figaro", presented July 7, had the following cast: Susanna, Marjorie Wellock; Figaro, Val Patacchi; Marcellina, Ellen Carleen; Cherubino, Anna Fortuna; Count Almaviva, Eugene Conley; Don Basilio, David Poleri; Countess Almaviva, Mary Jane Manegold (Act II), and Verna Kerr (Act IV); Antonio, Andrew Canale; Doctor Bartolo, Lloyd Knight; Barbarini, Eileen Capraro.

It is planned to present six weeks of opera for the Garden Opera Club at Faraway Farm next Summer.

## Toronto University To Have Graduate School of Music

TORONTO.—The Toronto Conservatory of Music is adding a graduate school and enlarging its teaching personnel with Charles Peaker as director. Ettore Mazzoleni will be principal, and Arnold Walter, vice-principal, will be in immediate charge of the graduate school. The conservatory is under the ownership and control of the University of Toronto. Originally a private institution, it became a part of the university in 1919.

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## Hutcheson Resumes Private Instruction

Ex-President of Juilliard School  
Re-opens His Studio for Piano  
Pupils

Ernest Hutcheson, pianist, and member of the piano faculty of the Juilliard Graduate School, has announced the opening of his studio for private instruction this Fall. Mr. Hutcheson's private teaching has been curtailed for several years because of his heavy schedule of administrative duties at the Juilliard School of Music.

Mr. Hutcheson resigned last Spring as president of Juilliard, a position he held from 1937. He is now president emeritus of that institution, and will continue as a member of the piano faculty of the Graduate School. He has been a member of the piano faculty of the Juilliard Graduate School since its organization in 1924, and served as head of the Piano Department of the Chautauqua Summer Schools from 1911-1944.

Students who have worked with Mr. Hutcheson are numbered by the thousands, many of them having gained distinction as performers and teachers in the musical world. Among them are Jacques Abram, Austin Conradi, Leonora Cortes, Muriel Kerr, Jerome Rappaport, Samuel Sorin, Gordon Stanley, Mildred Waldman, and Oscar Wagner.

## Felix Robert Mendelssohn Soloist On Peabody Series

BALTIMORE.—The penultimate recital of the Peabody Conservatory Summer Series held recently stressed the name Mendelssohn. Felix Robert Mendelssohn, cellist, appeared as soloist and as transcriber of a Mozart Larghetto. He also presented his father, Leopold Mendelssohn's, charming "Baroque". The concert likewise featured the first performance anywhere of Franz Bornschein's "Southern Ballad", which was much applauded. Scott Watson, at the piano, gave a sympathetic support. This Sunday evening series of concerts has included programs by Hans Heinz, tenor, with Frank Bibb at the piano; Austin Conradi, pianist, in a Chopin program; Ernest White, organist, in a modern program. The closing program was presented by Pasquale Talerico, pianist, July 29. F. B.

## Arthur Kraft Gives Summer Recital

ROCHESTER, N. Y.—Arthur Kraft, tenor, of the faculty of the Eastman School of Music, gave a recital recently

## ELLINGTON ESTABLISHES JUILLIARD SCHOLARSHIPS

Winners, with Mr. Ellington, are Paul Rudoff, French Horn; Elaine Jones, Timpani, and Warren Norwood, Flute

The three year scholarships at the Juilliard School of Music set up by Duke Ellington for students graduated from public high schools in New York have been awarded to Paul Rudoff of Stuyvesant, Elaine Jones of the High School of Music and Arts, and Warren Norwood of Forest Hills. Each year these scholarships, sponsored

in Kilbourn Hall, presenting songs in Italian, German and English. Mr. Kraft has been engaged as soloist for the University of Michigan's production of "The Messiah" next December.

## Music Staff Named For Army Universities

A staff of eight civilian educators will teach music in the Army University Centers in England and France, according to Burnet C. Tuthill, head of the music division. The men are Edwin Stringham of Queens College, Seth Bingham of Columbia, Theodore Kratt of the University of Oregon, Ward Lewis of the Cleveland Institute, Henry Veld of Augustana College, Rexford Keller of Ohio Wesleyan University, and Mack Evans, choral director for Fred Waring.

Other instructors, chosen from Army personnel are Major Mark Hindsley, formerly of the University of Illinois; Warrant Officer Thor Johnson, former conductor at the University of Michigan, and Warrant Officer Cecil Effinger, formerly of Colorado College.

The two-month courses will include lessons in theory, harmony, history of music and appreciation. Choruses, orchestras, symphonic bands and dance bands will be organized at each center.

## Dalcroze School To Have New Director

The Dalcroze School of Music announces the appointment of Hilda M. Schuster as director of the New York school. Paul Boepple, the former director, will continue with the school as president of the board of trustees while Miss Schuster, who has been director of the Summer school for the five years, assumes his duties.

## Schofield Pupils Win Scholarships

May Frances Ross, soprano, and Doris Sward, contralto, pupils of Edgar Schofield, each won a scholarship given by the Katherine Long Fund. Margaret Dittmar, another of Mr. Schofield's pupils, has been awarded a year's scholarship at the Institute of Musical Art of the Juilliard School of Music.

## Martha Atwood Baker Presents Pupils

Pupils of Martha Atwood Baker's Summer Session Group were presented in Steinway Hall in a program of songs and arias on the evening of Sept. 5. Taking part were Gloria Carpeneto, Virginia Traband, Loraine Edwards, Mary Williams, Frances Bagenski, Harold Lazaron and Eleanor Murphy.



Edward Czern

sored solely by Mr. Ellington, will be offered to outstanding musical students in either the classical or popular idiom, chosen through competitive examination. Once these young people have completed their course at Juilliard Mr. Ellington plans to present them as soloists at his annual Carnegie Hall concert.

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## Turtle Bay School Plans New Course

Training for Music Specialists  
in Group Work to Be Given by  
Jennie Cossitt

Turtle Bay Music School, Eleanor Stanley White, director, announces a new training course for Music Specialists in Group Work, beginning Oct. 3 and continuing through May.

The course will be under the direction of Jennie Cossitt, for several years music director of Union Settlement and an outstanding leader in this field. It will be open to two types of students, (1) those who will work under Miss Cossitt's supervision in a neighborhood house, and (2) those who wish to attend all or part of the sessions without supervision. Applicants for the supervised course must be graduates of a recognized music school or college with major in music, or with the equivalent in training and experience. Sessions will be held twice a week.

Music has long been considered a vital factor in community activities and programs of social agencies, and is playing an increasingly important role in post-war planning. This course is intended to help meet the very real need for trained musicians equipped to participate in such programs.

"It is unfortunate that our newest Americans presupposed that anything American must necessarily be accepted as the standard for the new life. It is still more unfortunate that they came in contact with a great deal more of the 'Tin Pan Alley' products in music than of the best the country had to offer. If they and their children have come to consider such products the musical criteria of America it is because there were not enough of us sharing our cultural heritage with them and at the same time helping to keep alive their own heritage," states Miss Cossitt. Further she adds that specialists in group work could do much towards the discovery of musical interests, the development of musical skills, and the development of backward personalities.

## Manhattan School To Open for Season

The Manhattan School of Music, Janet D. Schenck, director, opens for the season on Oct. 3. To its regular curriculum the school has recently added courses leading to the degree of Bachelor of Music. These subjects include English, Psychology, American and European History, History of Music, and foreign languages. The school was scheduled to open for registration on Sept. 18. Janet D. Schenck heads the piano department; Harold Bauer is artist advisor and teaches privately and in classes. Hugo Kortschak, head of the string department, also teaches conducting; Diran Alexanian, of the cello department, will offer a course in pedagogy for cellists. Friedrich Schorr heads the voice department, with Hugh Ross conducting the chorus. Advanced work in theory department, George A. Wedge, advisor is taught by Vittorio Giannini and Howard Murphy. Wind instruments are taught by first-desk men of the New York Philharmonic-Symphony.

## Philadelphia Conservatory Makes Additions to Faculty

PHILADELPHIA. — The Philadelphia Conservatory of Music, Maria Ezer-

man Drake, managing director, one of the oldest chartered music schools in Pennsylvania, is entering upon its sixty-ninth season. Two new faculty members of the voice department have been engaged, Marion A. Bradley, contralto, and Gabrielle Hunt, soprano. Miss Bradley is a graduate of the Institute of Musical Art and of the University of Pennsylvania. Miss Hunt is a graduate of the Curtis Institute and has appeared with the Philadelphia Opera Company as well as in song recitals.

## Norfolk School Ends Season

NORFOLK, CONN.—The Norfolk Music School of Yale University closed its season on Aug. 10 with a student concert. During the five years of its existence the school has attracted students from 30 states, from England, Canada, Argentina, Brazil and China, and in every season except the opening one has exceeded the limit that had been placed on the attendance.

In the evenings, during this session, various informal activities are held, including madrigal singing and folk dancing, play readings, with faculty and student casts, special lectures on art and literature, and performances, for faculty and students only, of chamber music. This last year special attention was given to Mozart piano concerti, several of which were performed by members of the faculty.

Dean Bruce Simonds announces that plans are already well under way for next season, when, it is hoped, world conditions may allow an increase in the size of the school and an extension of its activities.

## Kenyon College Offers Contemporary Music

GAMBIER, OHIO.—The Summer series of the Music Institute of Kenyon College included several programs of contemporary music. A program of works by Alban Berg was given on Aug. 8, preceded by an address by Dr. Heinrich Jalowetz. Eduard Steuermann gave a piano recital on Aug. 11. A program offered by Marcel Dick and Frederic Waldman included the Hindemith Viola Sonata, Op. 11, No. 4 and the Fantasia for viola solo by Mark Brunswick. Ernst Krenek gave a course beginning Aug. 5; and Erich Leinsdorf, conductor of the Cleveland Orchestra, gave a talk on "The Contemporary Composer and the American Music Market." Other artists and lecturers who appeared included Nikolai and Joanna Graudan; Eric Bentley; members of the Institute quartet, Rudolf Kolisch, Lorna Freedman, Mr. Dick and Mr. Graudan; and Gustave Reese.

## Young People's Opera Offers Scholarships

The Young People's Opera of the New York College of Music, conducted by Siegfried Landau, is to offer a few full and partial scholarships in the opera school and orchestra for the coming season. Auditions for singers and instrumentalists began on Sept. 6. Among the programs planned are excerpts of the new opera, "The Life That Is Free", by Anders Emile and Pearl C. Wilson of the faculty of Hunter College and Mozart's "Abduction from the Seraglio".

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# RADIO

By JEAN EMERY

**S**YLVAN LEVIN, WOR's new musical supervisor, recently appointed to the post vacated by Alfred Wallenstein, has been associated with the Mutual network for the past year and a half as conductor of such outstanding programs as Sinfonietta, Music of Worship, Music for Remembrance and several dramatic shows, including Agatha Christie's Poirot series, the Brownstone Theatre and Arch Obler's plays. For the latter mentioned programs he not only conducted the orchestra but also composed the music.

Mr. Levin was born in Baltimore and received his musical education at the Curtis Institute of Music, where he held scholarships in piano and conducting. In 1929 he became assistant to Leopold Stokowski, then conductor of the Philadelphia Orchestra, with whom he was also associated at the New York City Center. He founded the Philadelphia Opera Company and remained its artistic director and conductor for six years, during which time the first American performances in English of "Pelleas et Melisande" and "Rosenkavalier" were given.

His first venture into the field of composing for radio took place about a year ago when he wrote the music for a series of plays by Arch Obler. His present assignment is the Poirot series heard on Thursday nights over the Mutual networks. He receives the script for the show on Tuesday afternoon and goes over it with the director. The music then must be outlined, orchestrated, the individual parts copied for each player (Mr. Levin does this himself), put into rehearsal and coordinated into the finished product which goes on the air. Mr. Levin does his composing, incidentally, after midnight when the city is quiet, and retires for the night at about five in the morning. Fortunately he only requires four hours of sleep a day. However, he also requires a daily ration of around 100 cigarettes.

Good news for listeners in the New York area is Mr. Levin's plan to bring the Sinfonietta back to WOR. For the past two years Sinfonietta has been presented by Mutual throughout the country but not in New York. Another show in the offing is an operatic program, similar to the Metropolitan's Sunday night concerts, in which a symphony orchestra will be featured along with several singers who will present popular operatic excerpts. Mr. Levin hopes this will materialize early in the Fall. In most other respects he plans to carry on Mr. Wallenstein's musical policy.

The orchestra which Mr. Levin conducts is unusual in that it is made up of men who play in that orchestra only, unlike the more usual radio ensemble of musicians who have regular posts elsewhere and fill in with radio jobs from time to time. The men don't find it financially necessary to play outside engagements because they are kept busy at the WOR-Mutual studios several days each week, playing both popular and classical music.

## ABC Names Daniel For Music Post

Announcement of the appointment of Oliver Daniel as supervisor of classical music for the American Broadcasting Company has been made by Adrian Samish, national program and production director. He will supervise all shows of classical music and, when Alfred Wallenstein assumes his position as director of music for ABC, Mr. Daniel will act as co-ordinator between Mr. Wallenstein and the production department.

## Levin Appointed WOR Musical Supervisor



Marcus Blechman  
Sylvan Levin

Mr. Daniel, who joined ABC last December as producer for the Boston Symphony broadcasts, is a former concert pianist, teacher and lecturer on music. He was born in De Pere, Wisconsin and studied with Brendan Keenan in this country and also in Germany, Holland and Italy. He toured as a recitalist, then became an instructor at the Rectory School in Pomfret, Connecticut, and later at the Boston Conservatory of Music. He has written articles for various musical magazines and lectured at schools, colleges and musical organizations.

## Columbia U. Applies For FM Station

**Dr. Russell Potter Will Establish Council to Co-ordinate Radio Activities**

Dr. Nicholas Murray Butler, the retiring president of Columbia University, has announced that the University has applied for a frequency modulation station in order to present radio evening courses in languages, history, science, sociology, etc. Plans were also made public by Dr. Russell Potter, chairman of the university's radio committee, for establishing a university radio council to co-ordinate radio activities at Columbia and for the institution to give courses and music programs over its own radio station.

The music programs to be presented will be electrically transcribed from records in the university's music library and from the Library of Congress record library. Other concert programs will be performed by the glee club, orchestra and choir of St. Paul's Chapel. The facilities will also be made available to other educational institutions.

## Television "Pagliacci" Presented at NBC

A television performance of Leoncavallo's "Pagliacci", adapted and produced by Dr. Herbert Graf was given at the NBC studios on Aug. 26. The music was reproduced from recordings by Gigli and members of La Scala in Milan. (Recordings were necessitated by a Petrillo ruling that no live musicians may sing or play on television productions). Marjorie Hess, William Horne and Val Patacchi handled the speaking parts and went through the motions of singing the arias.

Dr. Graf's modernized version portrayed travelling singers who were presenting the comedy in a small town. The players' names were Nell and Tony; the lover was Bill. The first half was purely dramatic, setting the scene and telling the story. Then the players came on stage and the rest of the plot unfolded. By using three cameras, it was possible to change the setting from the dressing room to the stage with the audience in the foreground, or to the backstage entrance to the theatre.

According to Dr. Graf, the rehearsal time required for the 40-minute presentation was 56 hours—40 without the television camera and 16 with it.

## WNYC Features Orchestra Series

**National Orchestral Association to Present Demonstrations**

Informal talks on various orchestral instruments, with demonstrations of tonal ranges and playing styles will highlight the National Orchestral Association's Friday afternoon broadcasts over WNYC, beginning on Sept. 7. Following the demonstration of his instrument, the artist will join with the training orchestra in a rehearsal of a concerto or orchestral work in which the particular instrument has a prominent part to play. In the final portion of the rehearsal-broadcasts the composition will be played through without interruption.

The artists to appear during September are: Harold Kohon, violin, Arnell Concerto on the 7th; on the 14th Milton Katims, viola, Handel Concerto; on the 21st Avron Twerdowsky, cello, Boccherini Concerto; on the 28th Anselme Fortier, bass, Koussevitzky Concerto. During October Mildred Hunt, flute, will appear on the 5th; Mitchell Miller, oboe, on the 12th; David Weber, clarinet, on the 19th; and Manuel Zegler, bassoon, on the 26th. Nov. 2 features Richard Moore, French horn; the Nov. 9th soloist will be Leona May Smith, trumpet, playing the solo part in Copland's "Quiet City." Saul Goodman, percussion, and Stephen Gula, trombone, will appear on the closing program, Nov. 16.

## Along Radio Row . . .

**KOSTELANETZ ON CBS**—The Music of Andre Kostelanetz, a new series starring the well-known conductor, made its debut on Sept. 6, via CBS. Lily Pons just returned from Paris where she had been the guest of the French Government during the celebration of the first anniversary of the liberation of the French capital, was the guest soloist. Mr. Kostelanetz, who cancelled his radio show last season to make his second trip overseas, has assembled for the present series a 65-piece orchestra which includes a 45-piece string section. (Thursdays, 9 p.m. on CBS.)

## Toscanini To Conduct Complete NBC "Bohème"

THE golden anniversary of the premiere of Puccini's "La Bohème" will be observed by Arturo Toscanini—who conducted the world's first performance of the opera in Turin in 1896—with a two-week broadcast of the complete work on the General Motors Symphony of the Air on Feb. 3 and 10 (NBC, 5 p.m.). For the performance Maestro Toscanini will conduct the NBC Symphony with Jan Peerce and Licia Albanese singing the leading roles. Other artists who will participate will be announced later. "La Bohème" was produced for the first time at the Teatro Regio in Turin on Feb. 1, 1896. Thus the broadcast reenactment next Feb. 3 and 10 by the original conductor takes on the aspect of the major anniversary tribute to the Puccini work.

**MONA PAULEE SERIES**—The young Metropolitan Opera mezzo-soprano, Mona Paulee, is currently being heard on CBS (Tuesdays at 6:30 p.m.) in a five-week series of song programs, begun on Aug. 28 and continuing through to the end of September. Miss Paulee is assisted at the piano by Clifford Souze who, incidentally, is the composer of the program's theme.

**PROGRAMS AND PEOPLE**—Vivian Bauer, contralto, was to be the soloist on Great Moments in Music's Friml program of Sept. 12 over CBS, along with the regularly featured soloists, Jan Peerce and Robert Weede. . . . Nelson Eddy returns to the Columbia Network for the Electric Hour's Fall and Winter season on Sept. 16. . . . Recent radio activities of Harold Kohon, violinist, have included two appearances on WNYC's Treasury Hour July 3 and Aug. 12, appearances in concert programs over WQXR with the station's own orchestra and solos with the Mutual Summertime Melodies program.

**Maggie Teyte, Celebrated Soprano, Goes Over the Scores for Her First American Broadcast on the Telephone Hour. With Here Are Donald Vorhees, Conductor, and Wally McGill, Producer of the Program**



Larry Gordon



# Musical Service Men 'Round the Globe Write—

## Of Heifetz:

BAD GODESBERG, GERMANY

IN order to meet another Jascha Heifetz, an informal Heifetz, a Heifetz in O. D.'s, a Heifetz with many smiles, you will have to join the army and travel with it on a Spring journey into the Rhineland. Your correspondent has been fortunate enough to be invited on such a trip and to meet this new Jascha Heifetz.

Obviously Jascha enjoyed himself tremendously, too, playing for once—or rather quite a few times—not for a formal concert audience but for Uncle Sam's nephews, whom he knew darn well would much rather listen to Frank Sinatra or some swing band. "USO Camp Shows, Inc.," which sponsor Heifetz's appearance in the European Theater of Operations managed successfully to bolster the attractiveness of the event by using "girl show" tactics. "Jascha Heifetz in person" (and not a double) would be playing. "One show only" would be presented and it came "directly from New York."

Bad Godesberg is a charming—yes, even now still charming—resort place on the Rhine, right opposite the "Seven Mountains" with the historic "Dragon's Rock" where Siegfried is supposed to have killed the dragon, and on the outside of Bonn where the birth-house of Beethoven miraculously escaped the destruction. In Godesberg's shady avenues and parks there are few indications that there was a war on.

Heifetz played in a roomy movie house. Surprisingly enough, every seat was filled by doughboys who

wanted to see if Heifetz really was as "Long-hair" as they always thought. Yes, he was, and no, he was not. Jascha was his own "M. C." and started, "Whether you like it or not," with the Partita Prelude in E. Everybody did like it, and when there were not even any "boos" after one movement of Lalo's "Symphonie Espagnole", Heifetz played two more, leaving out only the Scherzando and as usual the Intermezzo. The second part of the program consisted of "show numbers", "Hymn to the Sun", a Victor Herbert Valse, a "Jamaica Rhumba", Sarasate's "Gypsy Airs" and Dvorak's "Humoreske".

Now Heifetz was ready for requests, in fact he said for everything but the "Bumble Bee". "Intermezzo" could not be left out of course. As a reward to all those swing minded boys who had bravely stood the "long-hair" stuff for over an hour, Jascha got strictly in the groove with a real hot number. Many said that not even Rubinoff could have done better, and even if there may be some differences of opinion about that, Heifetz actually made a piece of art even out of that little blue number. Applause was huge of course, and so the memorable afternoon was concluded with Schubert's "Ave Maria."

GERALD HAYN

In a letter accompanying this article, Sgt. Hayn says: "I have been back to Belgium several times and heard among other things the very interesting first concert performance on the European Continent of Shostakovich's Seventh Symphony in the Royal Conservatory in Liège by the Liège Orchestra under the direction of Hector Clokes. —Editor.

## An Appeal:

This is a copy of a letter sent to Dorsey Smith, 349 East 49th Street, New York City, by Cpl. Bill H. Martin, 38514485, Det. 20, 4025th Signal Service Group, 37th Single Channel Radio Station, APO75, Care Postmaster, San Francisco.—Editor.

MANILA, P. I.

I BELIEVE I told you about the little 16-year-old girl, Ernestina Crisologo. Well, she was rehearsing with the Free Philippine Symphony yesterday morning at the YMCA. So I went down, heard the rehearsal, and met the conductor, Ramon Tapales, during the recess. He is a very conscientious fellow, who is considerate of his orchestra while commanding their voluntary respect. After the rehearsal was finished at noon, I approached him, begging an audience at his convenience. He was tired from the work, and said he needed to relax with a drink and would I not join him. Two hours later we were still going at a terrific pace, having torn apart music, conductors, instrumental soloists, singers, and composers; then piecing them together again—with improvements, of course. Mainly we talked of Philippine music. He has done heroic work in re-organizing a blasted symphony orchestra.

I was amazed to learn that yesterday's rehearsal was only the fifth. When they began work at 9:00, they sounded a bit tinny and ragged. But that lasted for only 10-15 measures. He called the things to a halt and spat Tagalog (the national Philippine language) for about 90 seconds. Then he began again. It startled you each time he did this. The improvement was

immediate and glaring. They practiced Beethoven's First Symphony, Mozart's Overture to "The Magic Flute," the Grieg Concerto, the Carmen Suite, and one of his own numbers, a March of Liberation and Chorale. The March is not in the J. Philip Sousa variety, rather more like Wagner; the Chorale is, in my estimation, really excellent.

The Concerto he was conducting from a pocket score and the March and Chorale from manuscript. I asked him why, and found that he has no scores. One of the members happened to have those during the Japanese era, and his house was one of those not burned. From those, they have laboriously copied by hand the parts of the players. I am wondering if it wouldn't be possible to get some things for him. He is very interested in contemporary American music. Having played the violin in the Milan orchestra for ten years while studying there, he has a fine repertoire and arranges for the orchestra from that. The Japanese burned his house, music library, and an \$18,000 violin—but "I still have my wife and children, my musician's love of beauty, and my sense of humor". They now live with their six children in a tiny hole-in-the-wall on an alley. But it is spotlessly clean. His wife is a fine singer, as was his sister, about ten years back. Louisa Tapales did most of her singing in opera in Italy. I wonder if you know of her? I think her Christian name is Louisa, though I am not sure.

But back to the music. I figured it might be easier to get it through you than through a mail-order service. I'll give him your address and let him tell you what he needs. I hope you'll do this for him; he is in pitiful need.

## Manuscript to Page

(Continued from page 33)

getting the music into its printed form. The printed sheets are then taken to the bindery where they are cut, folded and stitched by several ingenious machines.

Music publishing involves many other problems besides the purely technical and economical. Composers of merit have to be encouraged, a balanced schedule of works has to be issued, and conductors and performers have to be informed of new music which might interest them, not to speak of the legal sides of publishing. Occasionally some crank will copy out a little-known work of Bach or some lesser composer and send it in as a practical joke. Other composers are always sure that someone wants to steal their ideas, though in the vast majority of such cases the ideas are not even worth stealing. Even before a manuscript is copyrighted, it is legally protected. Many publishers' contracts contain a clause, however, making the composer equally responsible in cases of plagiarism.

Nearly all composers earn their livings teaching, performing, or in other ways. Occasionally a song or other work has a tremendous vogue and brings the composer and his publisher a handsome return. These popular successes enable the publisher to issue chamber music and other works which could not hope for so large a sale. In general, it is the smaller forms, songs, piano pieces, hymns and anthems and educational material, which offer the greatest chance for success to the composer.

There are still hardy souls who send in bulky packages of symphonic scores and parts, and their labor is sometimes rewarded. More orchestral music is being made available now than ever before. Requests from foreign countries for American scores are coming in and the serious composer of larger forms has reason to feel encouraged. One of the main problems for publishers is to persuade performers and

conductors to keep new music, which they believe in, before the public. Another is to replace moth-eaten encore pieces in the concert repertoire with music of a more modern stamp. With the music public larger than ever and the sales of music at record levels, the next few years should be revolutionary ones for music publishing.



Otto Rothschild

Ezio Pinza (at Right) Congratulates Patrice Munsel and Her Manager, S. Hurok, Following the Soprano's First Hollywood Bowl Concert

## Hollywood Bowl

(Continued from page 3)

Dorothy Eustis, Helena Lewyn and Margaretha Lohmann. Miss Lohmann also assisted in the presentation of four violinists from the orchestra who played the Vivaldi Concerto in B minor for four solo violins. The players were Harold Ayres, Ralph Schaeffer, Maurice Warner and Heimann Weinstine.

Phyllis Moffett, Pasadena mezzo-soprano, won the KFI-Hollywood Bowl radio audition prize of an appearance with Stokowski on Aug. 26.

During the season Stokowski has encouraged many American composers. Alexander Steinert was commissioned to write a 6 minute clarinet rhapsody which was played on Aug. 12 with Kalmon Bloch as the soloist. William Grant Still's "Old California" made an excellent impression during August. Virgil Thomson's "Plow That Broke the Plains" was played on Aug. 21. Nat Shilkret's Trombone Concerto has also been performed.

The all-Wagner concert of Aug. 14 struck a reverent note of prayer and gratitude on the night peace was declared. On Thursday night of that week, the Ballet Theatre opened its series of three programs each week-end of the last three weeks. Antal Dorati who has decided to rejoin the ranks of symphony conductors and leave ballet, was called back for the musical direction of these performances and the opening nights at New York's Metropolitan. He was assisted by Mois Zlatin.

Alicia Markova in "Giselle", with Anton Dolin, were exceptional members of this company this Summer with Rosella Hightower, occasional glimpses of Eglevsky, Janet Reed, John Kriza, Michael Kidd, Dimitri Romanoff, Alicia Alonso and Fernando Alonso, Lucia Chase, Anthony Tudor, Nora Kaye and a good ensemble completing it. The ballets are of the customary repertoire of Ballet Theatre, presented with the entire symphony orchestra.

MUSICAL AMERICA





**PENNY WITH FRIEND**—Karin Branzell Tells Her Rather Solemn Spaniel to Watch for the Proverbial "Birdie"



**MENAGERIE**—Doris Doe Does Friend Karin Two Better as She Poses with Corky, Beegie and Betty-the-Sheep-Dog at Her New Hampshire Home



**OFFICIAL WELCOME**—At City Hall, During the Ceremony for General de Gaulle, Helen Jepson, Soprano of the Metropolitan Opera, Is on Hand to Help Furnish Music for the Event



**ON THE DOTTED LINE**—In Honolulu, Dusolina Giannini Autographs Programs for Navy Men After a Hospital Appearance

Official Navy Photo



**TETE A TETE**—Mrs. L. T. Broune, Wilfrid Davis, Associate Manager of the Los Angeles Philharmonic, and Mona Paulee Chat at a Beverly Hills Garden Party

Otto Rothschild



**LOOKI NO HANDSI**—In Antigua, Guatemala, Versatile J. M. Sanroma Goes into His Basket-Balancing Act in Regul'r Native Style



**BON VOYAGE**—Mischel Cherniavsky, Bids His Wife and Youngest Son, Mark, Goodbye on the Eve of Their Departure for England

Vancouver Sun



**STUDY IN SMILES**—James Sykes and Members of the Melody Parade USO Unit Take a Bow Following an Appearance in the Philippines



**DROPPING ANCHOR**—Duo-Pianists Arthur Whittemore and Jack Lowe Unload Their Piano-Laden Trailer to Give a Show for the Navy Men in Stark General Hospital



# Paul Lavallo

Conductor—Composer

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